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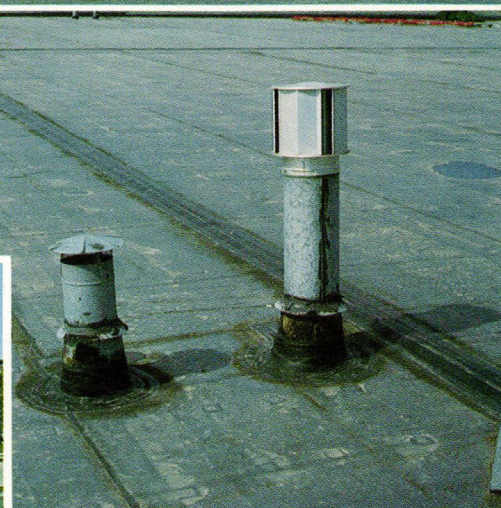
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SEPTEMBER/OCTOBER  
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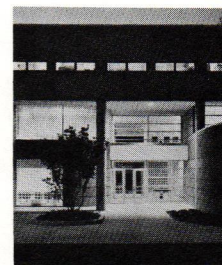
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Aliber Hall, College of  
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Photograph-Farshid Assassi  
Photo Separation Courtesy  
Masonry Institute of Iowa

8

### IN PROGRESS

14

### ALIBER HALL

Drake University's new Col-  
lege of Business Administra-  
tion is an exercise in design  
compatibility.

18

### 1982 AIA CONVENTION

Preview and Convention  
Schedule, Iowa Chapter, AIA  
Convention Des Moines, Iowa

19

### BEST LAID PLANS

An Architectural Exhibit of un-  
built Iowa Projects opens at  
the Heritage Gallery, Des  
Moines

26

### THE BARBICAN ARCHITECTURE AS OPPORTUNITY

To actually own it when you're  
done is part of the life and  
emotion of a project

32

### CONVEYING THE TECHNOLOGY OF CONSTRUCTION

The contract specifications  
can mean the difference be-  
tween a successful building  
project and one bogged down  
with conflicting interpreta-  
tions of intent.

40

### IN REVIEW





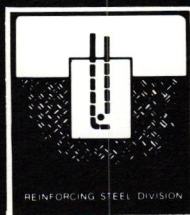
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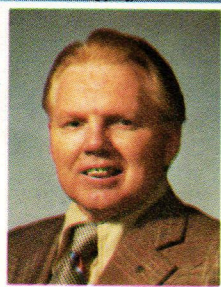
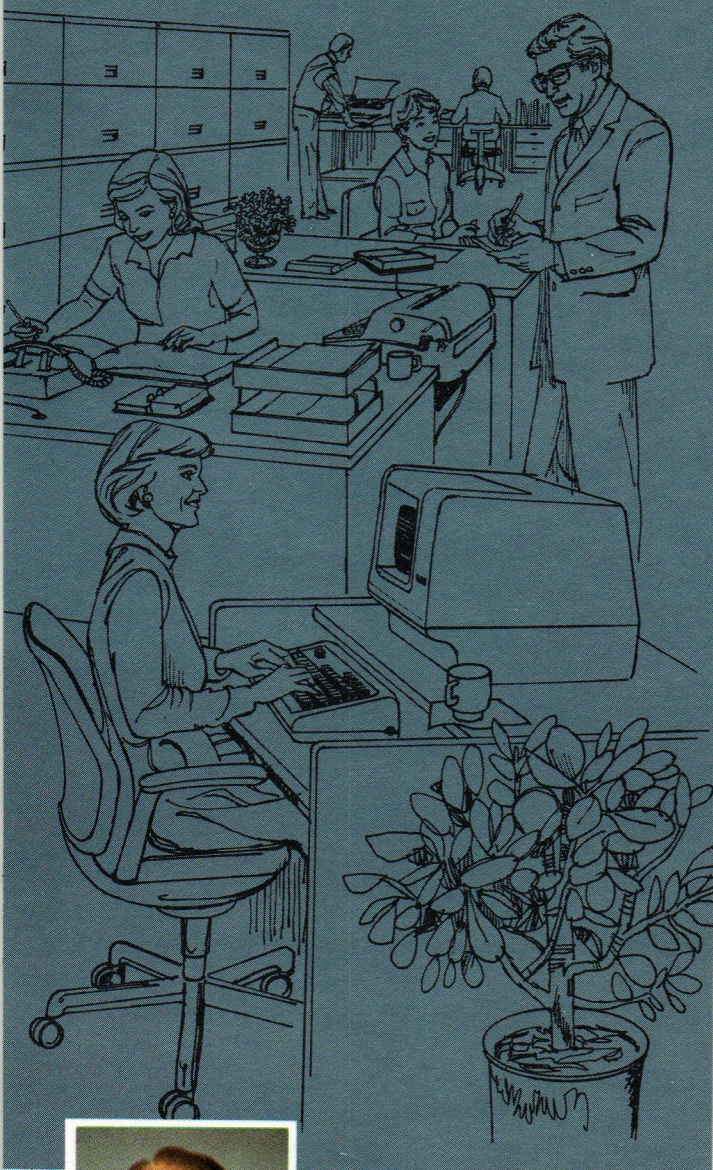
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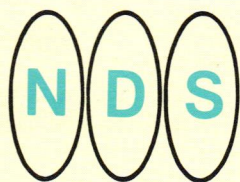


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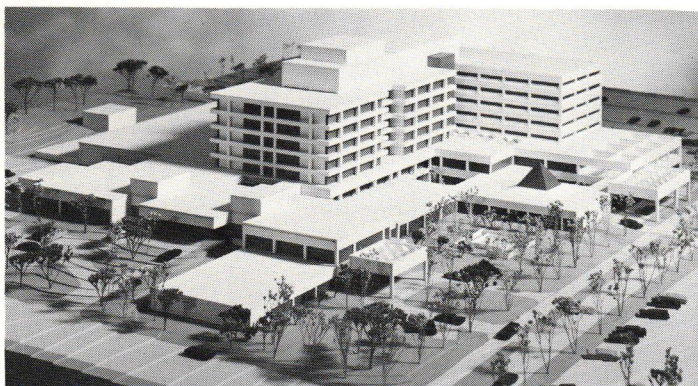
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# IN PROGRESS



## Regional Medical Center Joplin, Missouri

The development of a clear circulation plan is one of the primary goals of Hansen Lind Meyer's design for St. John's Regional Medical Center, Joplin, Missouri. A new elevator core allows separation of public, patient and service traffic. The new entrance drive is a tree-lined boulevard and terminates at a major landscape focal point. A bold canopy makes the entry an easily identifiable point within the complex and leads directly to the new elevators.

The central portion of the new lobby is open to the second level, visually uniting administrative and public spaces. Natural light, glass enclosed garden courts and interior landscaping make the lobby an open, inviting new entrance to the hospital.



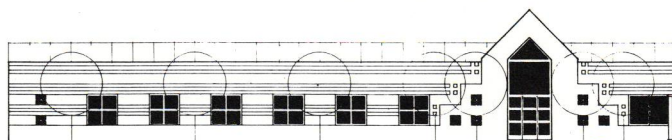
## Strip Shopping Center Reexamined

Engelbrecht and Griffin Architects have designed a prototypical shopping center for a development group located in the southwest. The design is a simple variation on the standard commercial "strip". Anchor stores at either end of the project are connected by the smaller outlets and a continuous canopy-covered walk. Each center will contain approximately 80,000 square feet on a nine acre site.

## New Pool Bathhouse

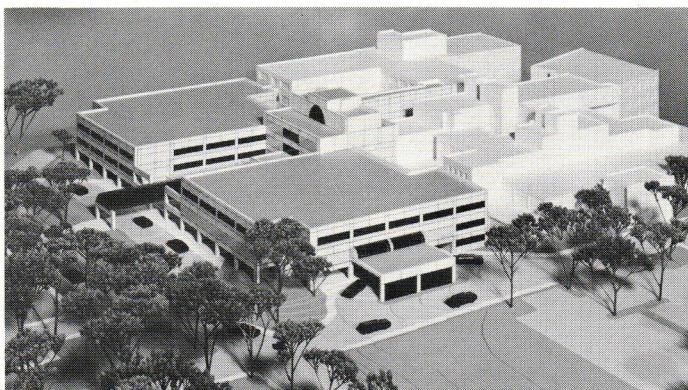
Recently completed, the new pool bathhouse for the city of Belle Plaine, Iowa replaces a twenty year old

structure that was beyond repair. Designed by A5, Allers & Associates, Architects, the new 2,179 square foot modular structure features desert brown splay face concrete masonry walls and precast concrete double tee roof panels. With vandalism a problem in the existing bathhouse, materials were chosen for their vandal resistant properties. Because the building is sited on the crest of a hill overlooking the city park below, natural ventilation of the structure is achieved by expanded metal vents placed between the legs of each double tee roof panel and by turbine roof ventilators located on the roof.



## Aurora, Colorado Office Building

Charles Herbert & Associates, Inc. are architects for the new AID insurance regional office facility in Aurora, Colorado. The 20,000 square foot building includes offices, meeting rooms, an employee lunch room and a drive-in claims area. The interior features a skylit 'street' along which the several spaces are organized. The exterior is brick masonry. The building is scheduled for completion in April, 1983.



## 84 Bed Hospital Dover, New Jersey

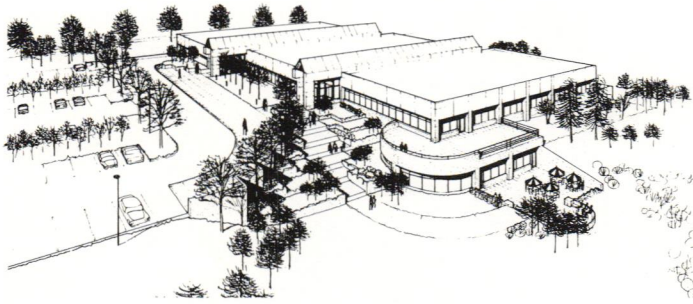
A four-story addition to Dover General Hospital in Dover, New Jersey will provide space for 84 inpatient beds, ICS, surgery, emergency, outpatient surgery, admitting, administration, materials management and central supply.

Traffic circulation has been clarified and terminates in an enlarged parking area near the new front door to the hospital. While the new construction relocates the hospital entrance, interior circulation routes are more direct and simplified. A courtyard has been created within the new addition.

In addition to providing Dover General Hospital with much needed space and updated facilities, the design by



Hansen Lind Meyer, P.C. also provides a new image for this 360-bed facility. The 164,000 square foot new addition and 105,000 square feet of remodeling will be completed in 1984 at a cost of \$30,000,000.



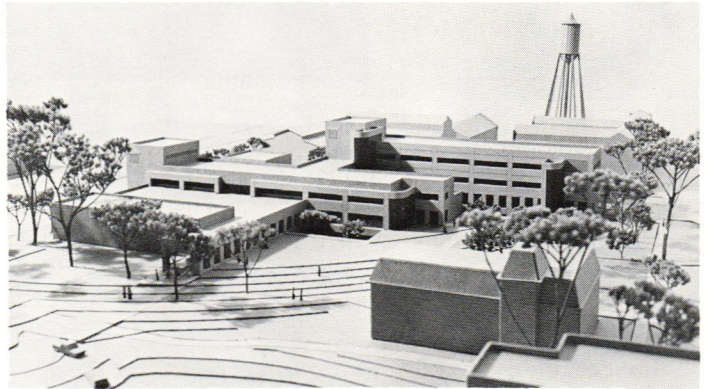
## AID Insurance Services Eden Prairie, Minn.

Construction of the 40,000 S.F. District Office of AID Insurance Services of Eden Prairie, Minnesota is underway. Designed by Charles Herbert and Associates, the building is organized into 3 rectangular blocks separated by translucent skylights. The main level is divided into 3 levels of open offices with private offices, conference rooms, toilets and service spaces grouped to the southern entrance side. The exterior of the \$3,000,000

building is composed of aluminum panels. A stepped landscape area connects the lower and upper levels.

## Visual Anchor To Engineering Campus

Charles Herbert and Associates have completed design development for the Engineering Science and Mechanics Building at Iowa State University. The \$15.4 million project is to be constructed on the site of the existing Mechanical Engineering Laboratory at the intersection of Union Drive and Bissell road. Development at this location will require the removal of several buildings and relocation of occupants. Planning has provided for minimum disruption of teaching and research activities during the various construction and relocation phases.





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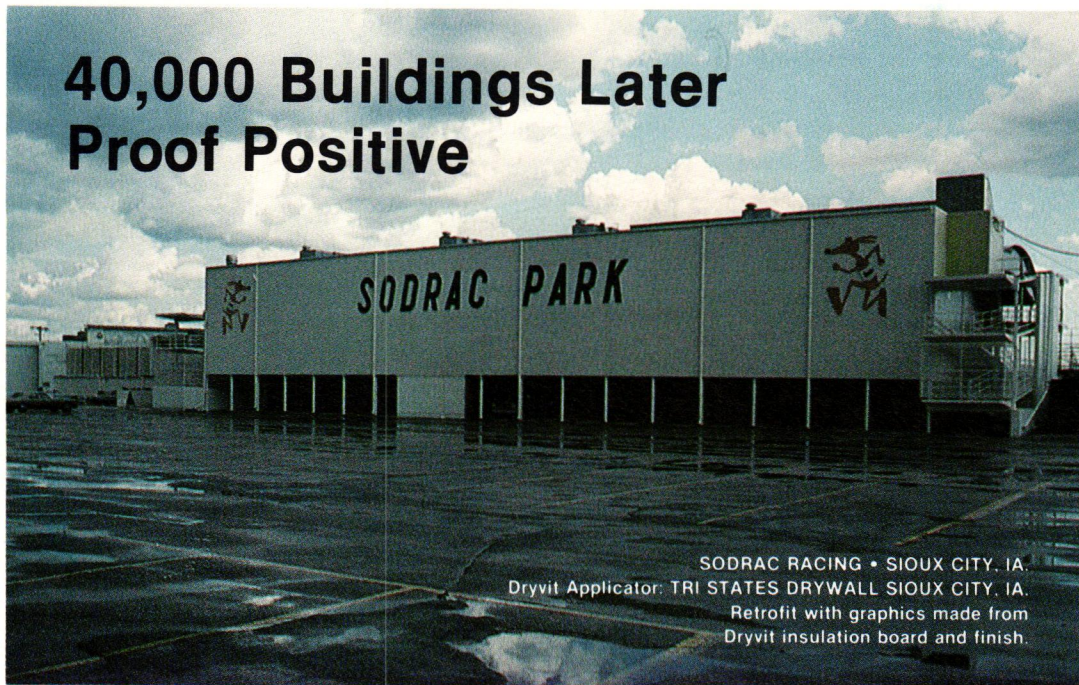
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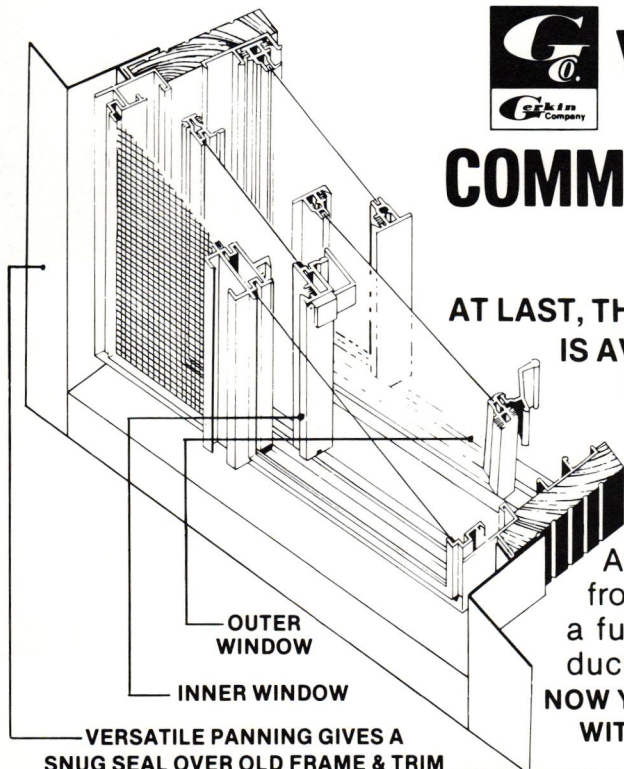
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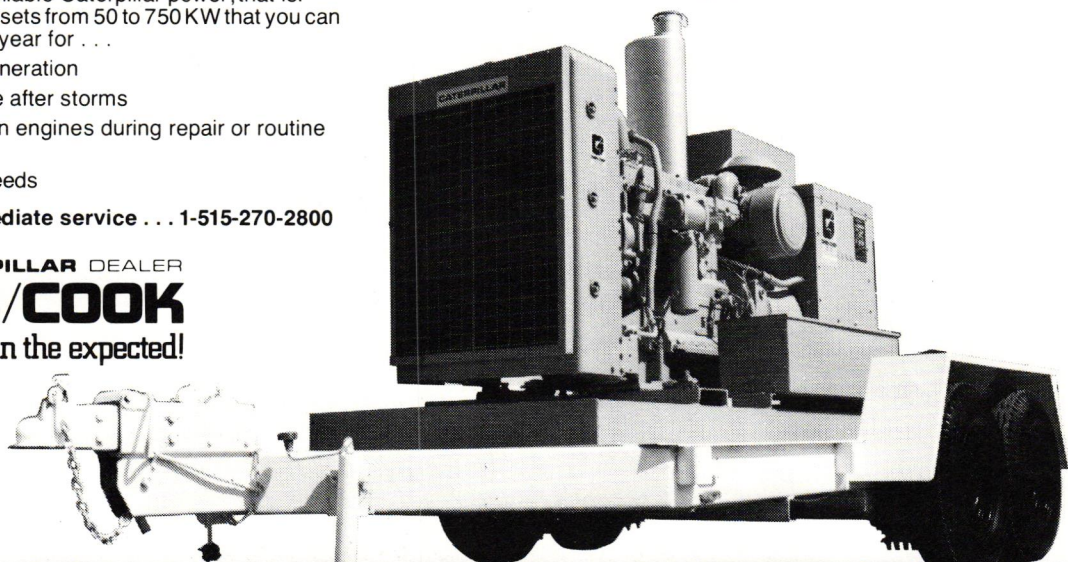
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# Aliber Hall

## Drake University's College of Business Administration

by Rod Kruse, AIA and William Dikis, AIA

Drake University was founded in 1881; it was not until the mid-1940's that the basis for future planning was established. In 1947, the internationally known firm of Eero Saarinen and Associates was commissioned to prepare a master plan for the University. To accompany the Saarinen plan, Sasaki/Walker Associates, Landscape Planners, were retained in the early 1950's to provide a master landscape plan. These two documents have served as a controlling device since their inception.

One of the primary features of the master plan was the north-south Central Mall extending from University Avenue to Forest Avenue. This mall has been preserved intact throughout the development of the Campus, with the exception of the location of the 1974 Olmsted Student Center by Harry Weese and Associates. The result of the siting of Olmsted narrowed by one-half the planned breadth of the mall. Subsequently, Harry Weese and Associates updated and modified the master plan in 1967 to recognize the changes. It was during this time that the site for the future building to house the College of Business Administration was determined.

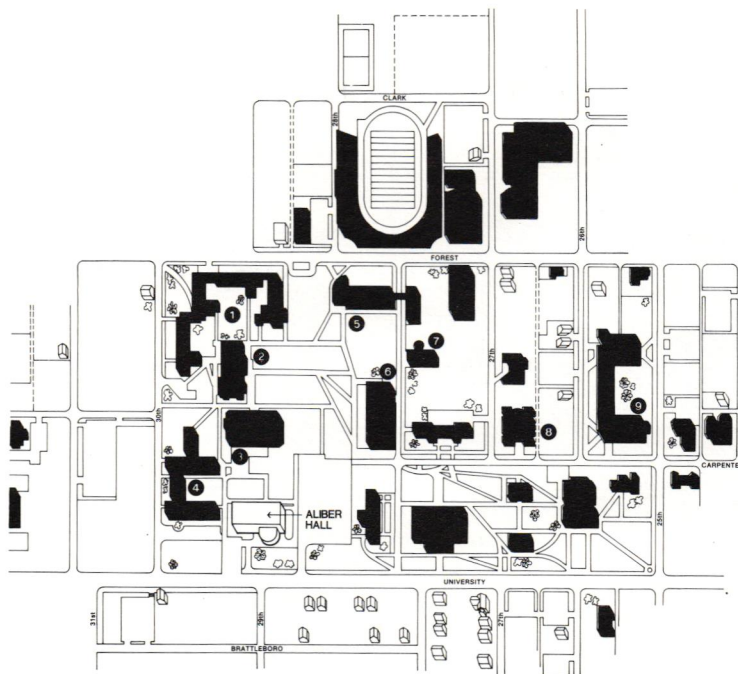
In addition to Harry Weese and Associates, Drake University has sought the talents of other distinguished architects, beginning with Eero Saarinen, who was commissioned to design Fitch Hall and the Harvey Ingham

Classroom Building constructed in 1949. The Dormitory Complex and Hubbell Dining Hall were also designed by the Saarinen firm, for which Drake University received a prestigious national AIA Honor Award in 1954. Other well-known architects who have provided services include Mies Van der Rohe (Meredith Hall, 1965) and Edward Larrabee Barnes (Cartwright Hall, 1976). A list of architects for most buildings is included with the campus site plan.

The requirements for the College of Business Administration facility, named Aliber Hall in honor of the Aliber family, a major donor, included classroom and office needs similar to typical university buildings. The area necessary to house the requirements was programmed at 45,000 square feet. While the internal planning process was stimulating, the real challenge was to design a structure which would be a good neighbor on an established campus, enriched by a heritage of many buildings of historical character and others designed by prominent architects.

The master plan called for the building to be located in the position which Aliber Hall now occupies. Interim design studies examined alternative sites which presented varying impact on the Central Mall and neighboring buildings. The eventual decision was made to conform with the





1. Herriott, Carpenter, Crawford and Stalnaker  
Student Residences  
Eero Saarinen & Associates, 1949-1953
2. Hubbell Dining Hall  
Eero Saarinen & Associates, 1950's
3. Olmsted Center  
Harry Weese & Associates, 1974
4. Goodwin-Kirk Student Residences  
Harry Weese & Associates, 1961
5. Harvey Ingham and Fitch Hall  
Eero Saarinen & Associates, 1949
6. Meredith Hall  
Mies Van der Rohe, 1965
7. Medbury Hall and Oron E. Scott Chapel  
Eero Saarinen & Associates, 1955
8. Cartwright Hall  
Edward Larrabee Barnes, 1976
9. Harmon Fine Arts Center  
Harry Weese & Associates, 1972

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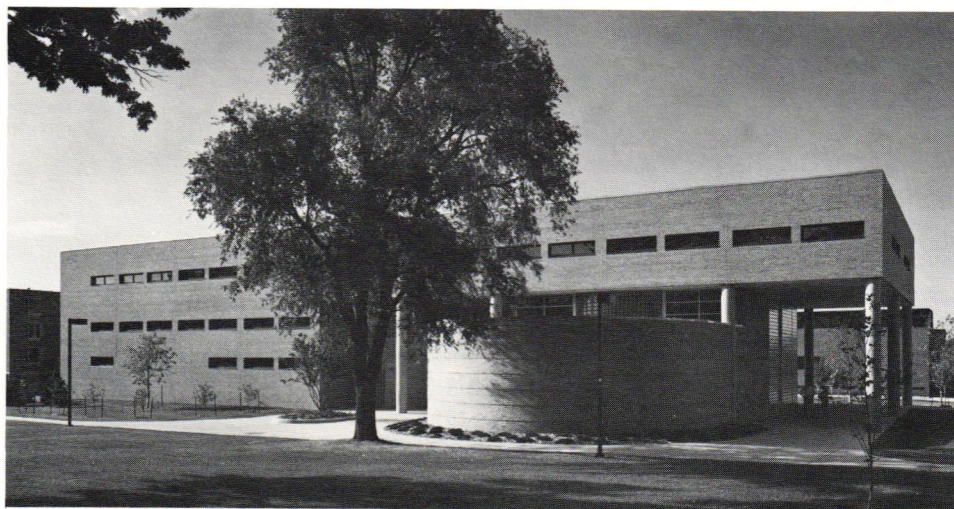
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#### PHOTOGRAPHER

Farshid Assassi  
Santa Barbara, California



Aliber Hall, student waiting area on faculty office level

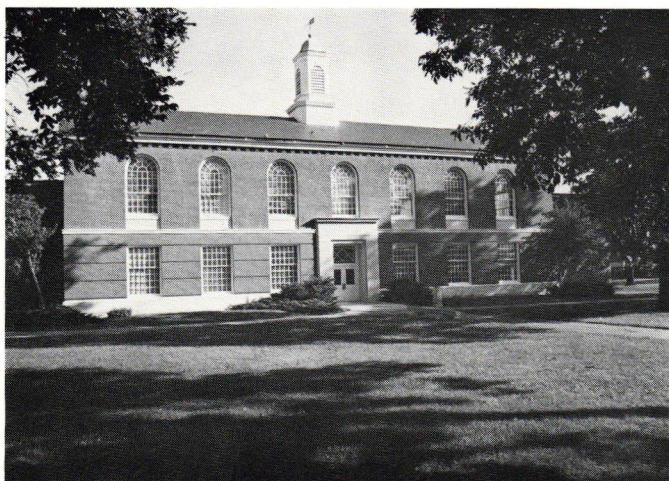


View of Aliber Hall from University Avenue





Dormitory complex by Eero Saarinen, 1954.



The rusticated brick coursing on Cowles Library served as a model for the rusticated bands on the sculptured brick walls of Aliber Hall.

spirit of the 1947 Saarinen master plan and maintain the identity of the Central Mall as it extends to University Avenue.

Having determined the site, the problem became one of integrating the facility into the existing campus fabric. An initial premise was a decision to respect the unwritten tree-top building height restriction on the campus. Thus, the three story above-grade and one story below-grade solution developed. A second concern was to respect the south edge of the campus along University Avenue; an imaginary line established by the building facades of Old Main, Cole Hall, Cowles Library and the south end of Morehouse Dormitory. An additional boundary was established by the desire to create a secondary mall in an east/west direction, accomplished by further defining the court created by the Goodwin-Kirk Dormitories and the Olmsted Center.

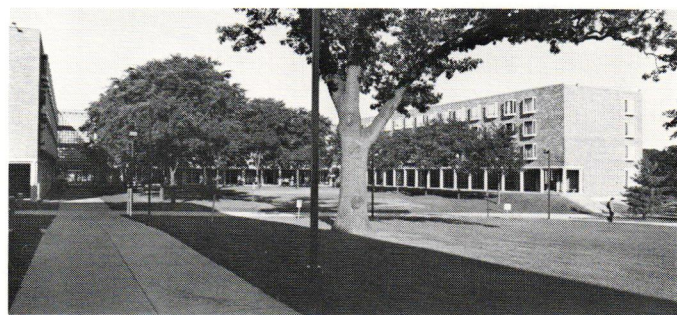
With the site boundaries and height limitations established, the question of form and materials became important. The arcade on the north facade (see photo) recalls and extends the arcades which exist on the Goodwin-Kirk Dormitories and Olmsted Center. This sheltered articulation, combined with the building location and the

continuation of a formal line of trees, allowed for an enhanced definition and extension of the previously defined court.

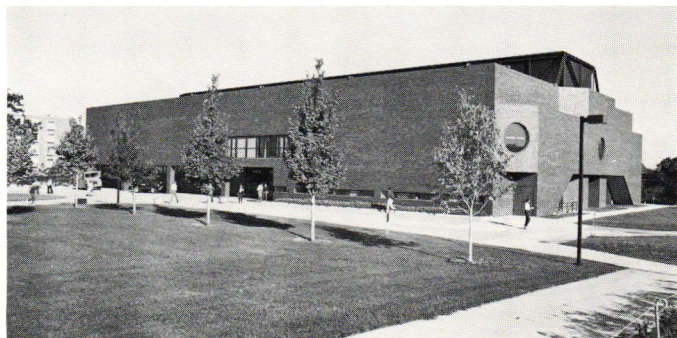
On the east end of the building, the arcade enlarges to a two-story volume. The openness of this two-story arcade allows greater visual exposure of Olmsted Center to University Avenue passers by.

The concrete "stylobate" (a classical term for a base platform), intervening where the brick walls approach the ground, is a recall of the sense of base which exists on a number of buildings on the campus, such as Cole Hall, Cowles Library, Cartwright Hall, the Music Building and the Law Library. The concrete columns relate to the concrete columns and lower floor construction of the Goodwin-Kirk Dormitories.

The use of brick as the primary building material was a foregone conclusion; the design issue was one of brick color and coursing. After reviewing a number of alternatives, a brick was chosen which purposefully fit with the tradition of the campus and the character of the neighboring buildings. To determine the appropriate brick coursing, mortar color and mortar jointing, an inventory of existing campus buildings was taken to look for prevalent patterns. While the specific details of brick coursing, corbelling and like details vary considerably, a common feature in many existing buildings are coursing patterns known as Common Flemish Bond and Common Header Bond. Variations of both these patterns were adapted for Aliber Hall. This detail, noticeable only at closer distances, was chosen to provide enrichment to the observer at close range. This design decision is representative of many such details which were chosen to provide a sequential experience of interest and enjoyment for the attentive observer.



Goodwin-Kirk Dormitories, Harry Weese and Associates, 1961. The dorms established the east-west 'court' which is further defined by Aliber Hall. The arcade and concrete 'base' were used as models for Aliber Hall.



The Olmsted Student Center, Harry Weese and Associates, 1974. The center forms the north edge of the east-west 'court' and the west edge of the central mall.





Corridor on administrative level

To further establish human-scaled detail, additional definition was sought for the sculptural brick wall forms. Again, existing campus structures were surveyed for direction. The recessed header course on Cowles Library (see photo), known traditionally as rustication, became the model. Consequently, the lecture hall and related sculptural brick walls are detailed with a rusticated header course at every ninth course.

The desire for different levels of detail included positioning the horizontal aluminum storefront mullions to align with the rusticated joints. Inside, these rusticated "bands" are recalled in interior brick walls, in vinyl fabric bands on sculptural wall forms, in ceramic tile in the restrooms and in painted graphics. These elements, combined with bordered terrazzo floors, sculptural walls and ceilings and an extensive, but subtle, use of color, make for a stimulating University environment.

The product of these architectural efforts, Aliber Hall, is a building which has achieved quick acceptance and popularity on the campus. It is a "relational" building, one which embraces the architectural fabric of the campus, yet stands on its own identity as an important feature of Drake University.





# BEYOND STYLE

## 1982 IOWA CHAPTER AIA CONVENTION

Des Moines Marriott Hotel

700 Grand Avenue, Des Moines, Iowa

**OCTOBER 28, 29, 30, 1982**

*"There is a temptation for architects to seize upon transitory styles and deny their own creative heritage. Architecture is not millinery."* - Edward Durrell Stone

# PROGRAM

### THURSDAY, OCTOBER 28, 1982

12:00 noon - 6:30 p.m.

1:00 p.m. - 2:20 p.m.

2:20 p.m. - 2:40 p.m.

2:40 p.m. - 4:00 p.m.

2:45 p.m. - 5:00 p.m.

4:00 p.m. - 6:30 p.m.

7:00 p.m.

**REGISTRATION/EXHIBITS** - Third Floor, Marriott Hotel

**RICHARD A. MEIER, FAIA**

This and subsequent programs and meetings will be held at the Davenport/Council Bluffs Room, Third Floor Marriott.

**EXHIBITS/BREAK**

**JAMES STEWART POLSHEK, FAIA**

**SPOUSE EVENT #1- Victorian Tea** - Estes Home

Bus transportation from front desk, Marriott Hotel at 2:45 P.M.

**DESIGN PROFESSIONALS GUEST NIGHT/GRAND OPENING EXHIBITS**

Free Beer/Cash Bar - Members of associated professions are invited to join with the convention attendees to visit sixty-two exhibit booths. Salons D&E 2nd Floor.

**125th ANNIVERSARY BUFFET DINNER** - Marriott Hotel

Iowa Chapter History Slide Presentation -William M. Dikis, AIA

Lifetime Achievement Award(s)

1983 AIA President's Preview - "American Architecture - The Living Heritage" - Robert C. Broshar, FAIA

### FRIDAY, OCTOBER 29, 1982

8:00 a.m. - 4:00 p.m.

8:00 a.m. - 9:00 a.m.

9:00 a.m. - 10:20 a.m.

10:00 a.m. - 1:30 p.m.

10:20 a.m. - 10:40 a.m.

10:40 a.m. - 12:00 noon

12:00 noon - 1:30 p.m.

1:30 p.m. - 3:00 p.m.

2:30 p.m. - 3:30 p.m.

3:00 p.m. - 3:30 p.m.

3:30 p.m. - 5:00 p.m.

6:00 p.m. - 7:00 p.m.

7:30 p.m.

**REGISTRATION/EXHIBITS** - Third Floor, Marriott Hotel

**CONTINENTAL BREAKFAST IN EXHIBIT AREA**

**E. FAY JONES, FAIA**

**SPOUSE EVENT #2 - Gourmet Cooking Class** -at Kitchen Tools - Valley Junction

Bus transportation at front desk Marriott Hotel at 10:00 A.M.

**EXHIBITS/BREAK**

**JEFFREY COOK, AIA**

**LUNCH IN EXHIBIT AREA**

**IOWA CHAPTER AIA BUSINESS MEETING**

**SPOUSE EVENT #3 - Color, Clothes and You** -Waterloo Room, 3rd Floor, Marriott Hotel

**BEST EXHIBITOR BOOTH AWARD(S)** - Exhibit Area

Free Beer/Cash Bar

**JURY CRITIQUE/OPEN DISCUSSION**

**"UNBUILT IOWA" CHAMPAGNE RECEPTION** - Heritage Gallery, Second and Walnut, Des Moines

**DESIGN AWARDS DINNER DANCE** - Wakonda Club, 3915 Fleur Drive, Des Moines

Design Awards in Iowa Retrospective - Edward M. Healey, FAIA

Presentation of 1982 Design Awards

Music for dinner and dancing by Irene Myles and Friends on special engagement from Guido's of the Hotel Savery -music in a panorama including Ellington, Holiday, Gershwin through the best of today's jazz vocals.

### SATURDAY, OCTOBER 30, 1982

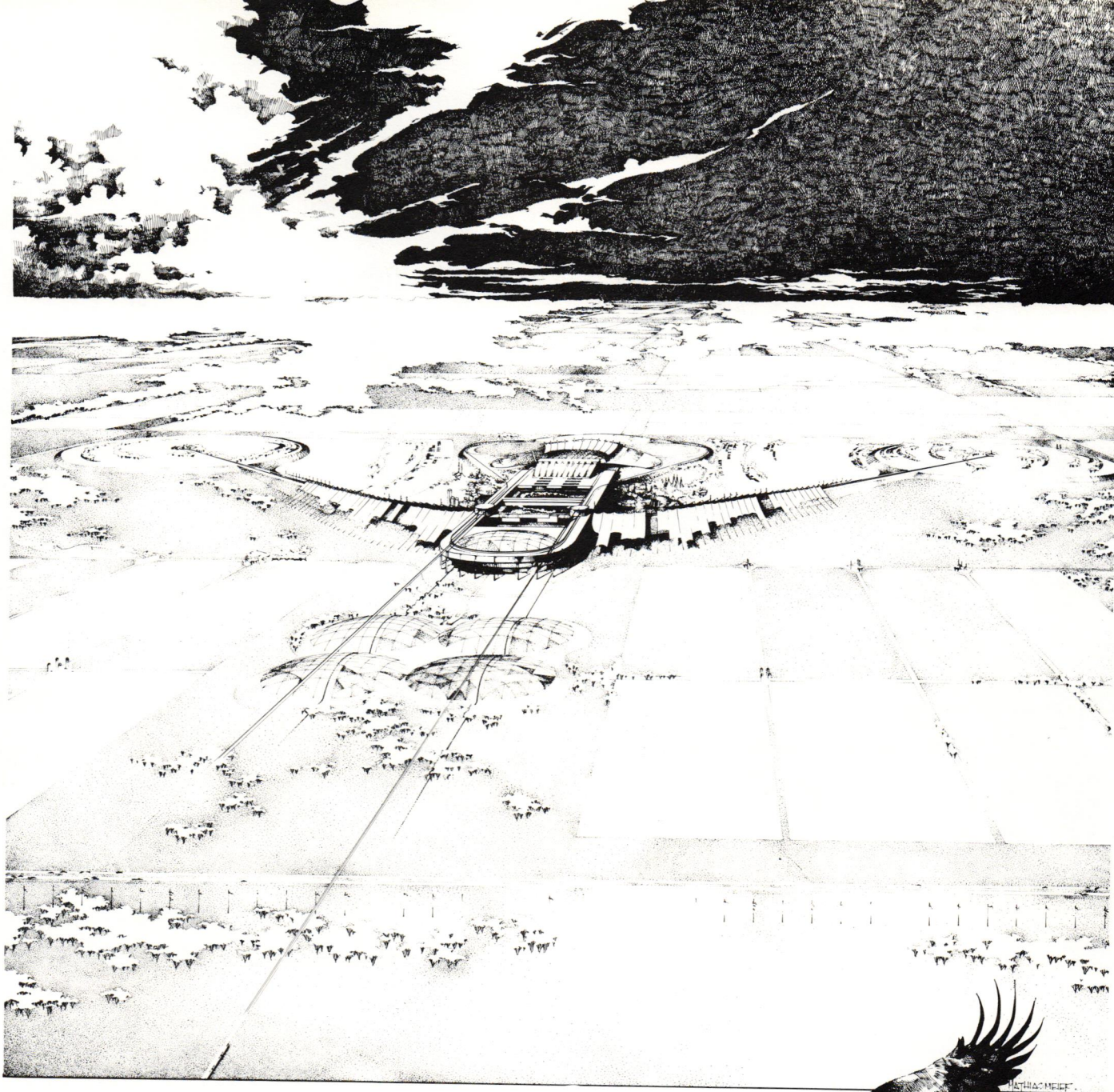
9:00 a.m. - 10:00 a.m.

11:00 a.m. - 1:00 p.m.

**CONTINENTAL BREAKFAST** - Davenport Room, 3rd Floor, Marriott Hotel

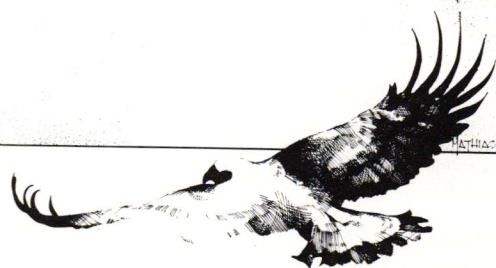
**TAILGATE PARTY AT IOWA STATE UNIVERSITY HOMECOMING** - Ames





# THE BEST LAID PLANS

## An Architectural Exhibition of Unbuilt Iowa



Few of us are immune from the haunting memories of our forgotten dreams -those magic moments that might have been. Nostalgia is a part of our culture and our own psyches contributing great influence to our collective tastes and actions. These dreams and plans that might have been, the connections in our life's fabric never made, goals unreached, fleeting magic and frustrating shortcomings are our untold history, our shadows.

The exhibit "The Best Laid Plans: An Architectural Exhibit of Unbuilt Iowa." is a loose collection of such stuff.

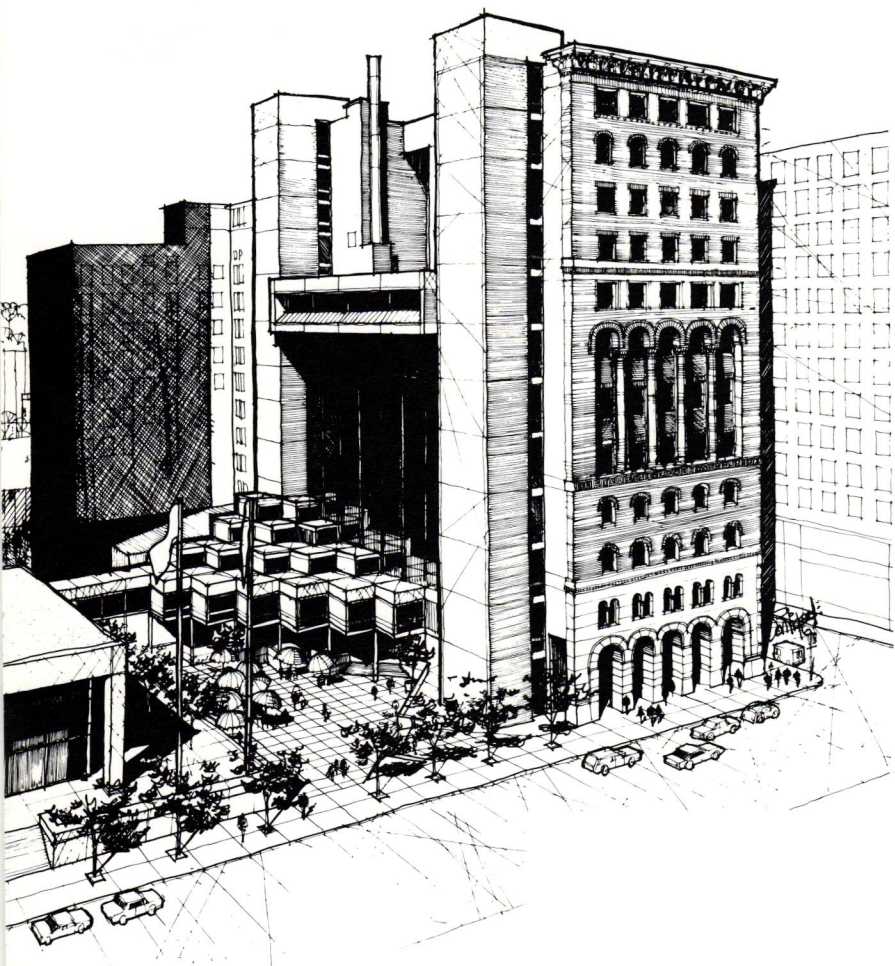
These projects collected here are part of the untold history of Iowa, shadows in our streets cast only by dreams. Each of these has its story, its secret, its epi-

taph. Some finished second in a race for the winning commission, some dissolved into air as funds vanished, patrons bolted, clients balked; a few were only personal dreams or academic exercises. Since they have been realized in planning only, we have labeled the projects "unbuilt." In the call for entries for this show we defined several categories of "unbuiltness" as:

### I. NOT CARRIED OUT AS PLANNED.

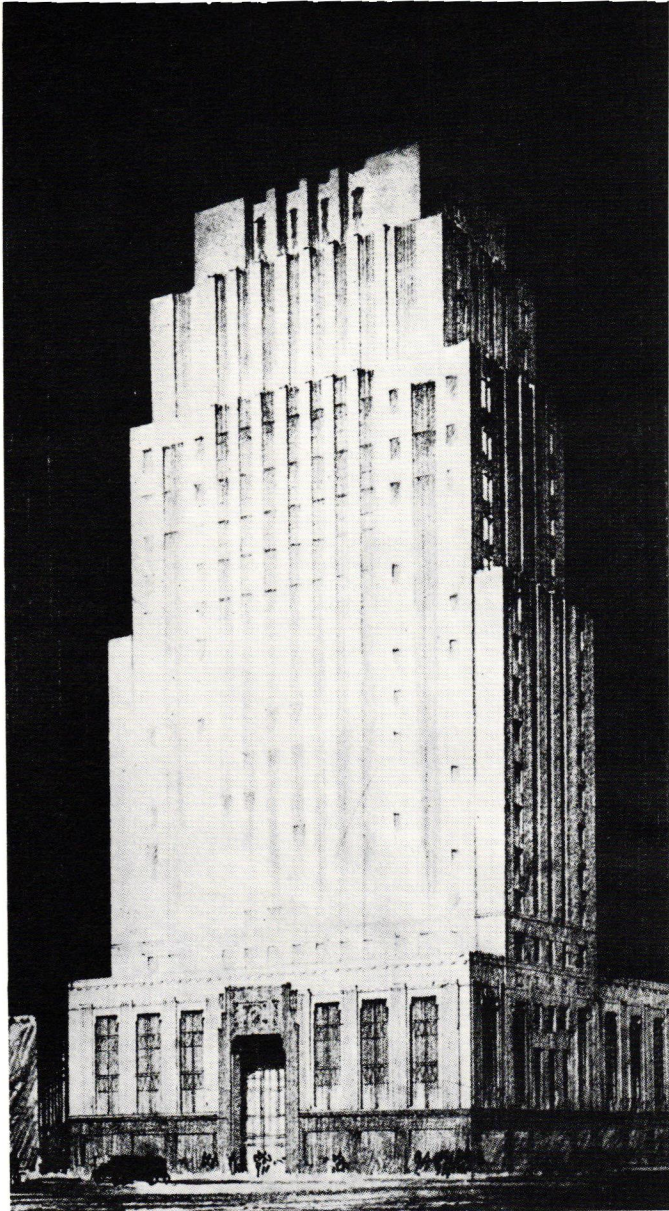
- A. Unsuccessful competition entry;
- B. Schemes or proposals not having "patron" at their conception or never obtaining one, i.e. developers could not be procured.





**WORLD FOOD EXPOSITION** (preceding page) In 1970 Hunter Rice and Engelbrecht were commissioned to develop a concept for a World Food Exposition to be constructed for the 1976 Bi-Centennial Celebration. The Iowa Legislature chose not to fund the project.

**BANKERS TRUST** (left) This scheme by Winkler-Cook Architects and Planners, was completed to entice the owner to restore the fine example of Romanesque revival architecture constructed in 1891. The attempt was unsuccessful and the building was demolished in 1980.



**IOWA DES MOINES NATIONAL BANK TOWER PROJECT** (right) The sixteen story tower designed in 1930 by John Woolson Brooks, FAIA, succumbed to the Depression. The final project, built with 5 stories instead of a tower, is a familiar landmark and national design award winner located at 6th & Walnut in Des Moines (now Valley National Bank).

- C. Projects not realizable due to circumstances with regard to scale, complexity or cost.
  - D. Frustration due to changing economic circumstances or client problems with a bureaucracy, resistance from the local community, too radical aesthetically, technically, socially, or politically, death of client or architect;
  - E. Initial concept drawings spontaneously created on a napkin or placemat which never saw fruition;
  - F. Concept drawings substantially different from an accepted scheme.
- II. NOT REALLY INTENDED TO BE BUILT.**
- A. Theoretical, hypothetical or tongue-in-cheek studies;
  - B. Visionary or utopian schemes;
  - C. Study sketches;
  - D. Futuristic studies;
  - E. Student projects;
  - F. Prototype.

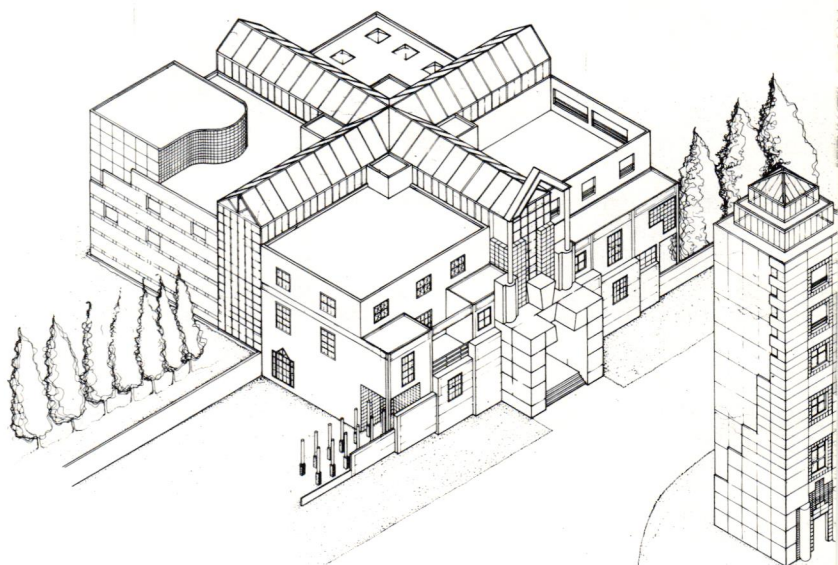
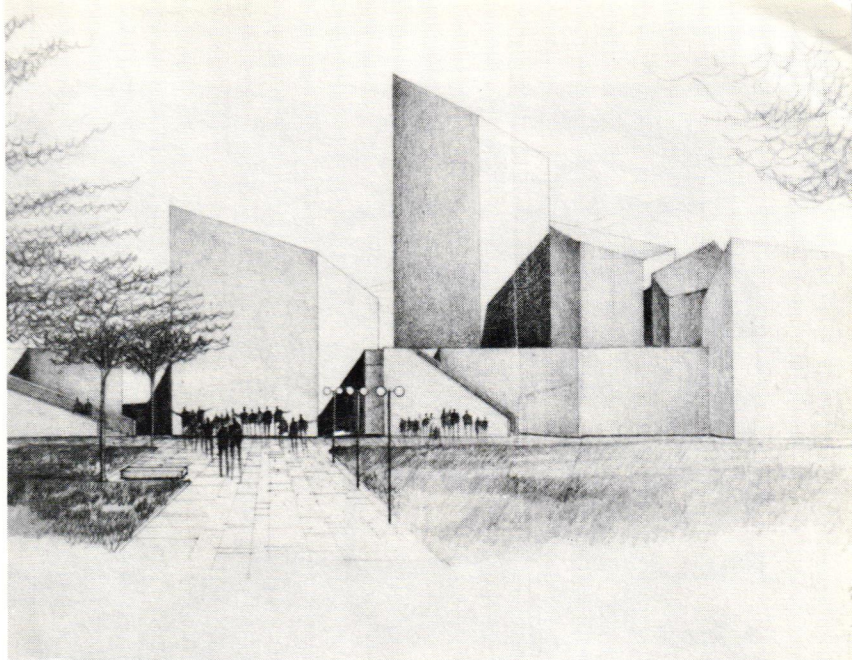
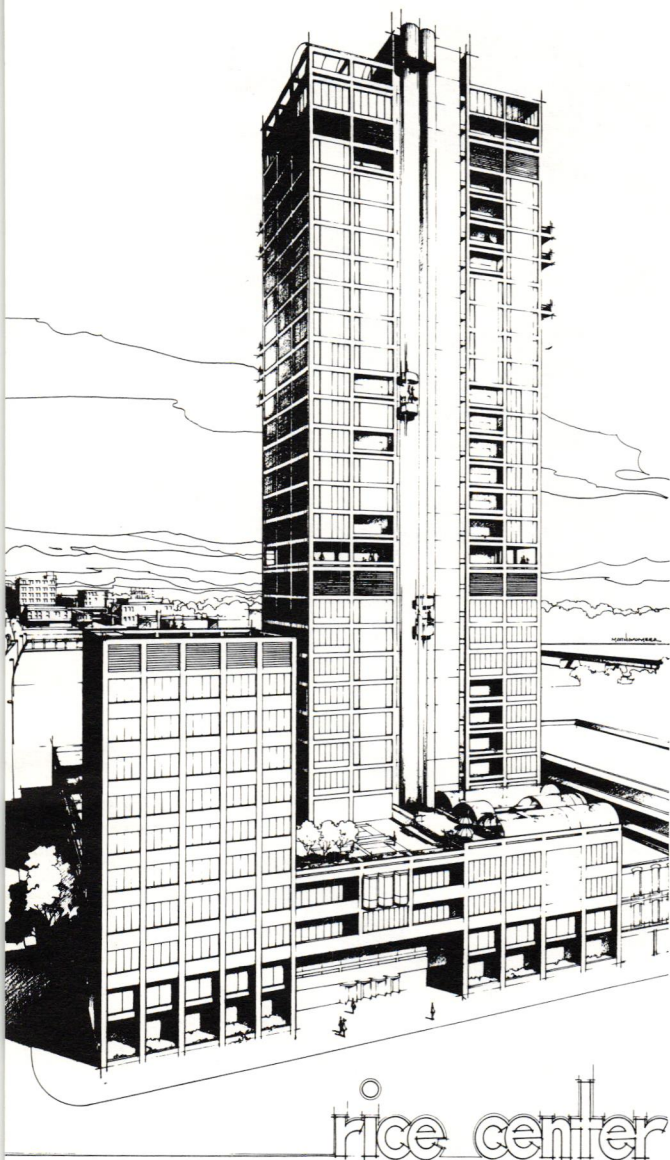
### III. BEGUN BUT NEVER COMPLETED.

- A. A commission that got partly underway, then was modified beyond recognition.

Each of these projects represents their designer's best laid plans in their original intended form. Projects range in scale from the winning entry for a residence design for Cooper Black, a Newfoundland, to the schemes for a 30 story office tower for Waterloo by Thorson-Brom-Broshar-Snyder and a convention center in Mason City by Waggoner Mahaffey and Bowman. There are detailed designs and "idea sketches", artists' renditions and scale models, scratch pad doodles and construction documents. Projects are as recent as Brooks Borg and Skiles' design for the 650,000 square foot Des Moines office building that is now being built to a Chicago firm's design, to a chapel design student project of Bill Wagner dated 1939.

Some of the interesting problems include a student





**JOHN RICE CENTER (left)** This 30 story skyscraper for Waterloo, designed by Thorson-Brom-Brosnar-Snyder Architects for their landlord, John Rice. It never got off the ground due to a lack of 500 private investors willing to put up \$50,000 each to finance Rice's dream.

**NORTHWESTERN COLLEGE (top right)** A concept for a proposed chapel by Charles Herbert and Associates, intended to become the focus spiritually, symbolically and physically of a small midwestern church affiliated college.

**TERRACE HILL II (bottom right)** A student project, never really intended to be built, is illustrated by Laura Miller's isometric drawing of a new governor's mansion.

project by Laura Miller to design a new governor's mansion after a fictitious tornado had destroyed Terrace Hill. Another project was a real attempt to save the historic Bankers Trust Building which was bulldozed for an efficient but severe office building. A team effort produced a classical house for a bird watching dog in the show's most whimsical piece while birds play a big part in the presentation of two serious proposals giving us bird's-eye views with birds. Three wonderfully futuristic images by Larry Ericsson illustrate the designer's uneasy dissatisfaction with the current environment while another designer proposes to dredge out a mediterranean town from the pleasurable chaotic shores of West Lake Okoboji.

Probably one of the most surprising unbuilt secrets let out here is the original tower scheme for the Iowa Des Moines Bank (now Valley National Bank) in Des Moines. The sixteen story tower succumbed to the Depression.

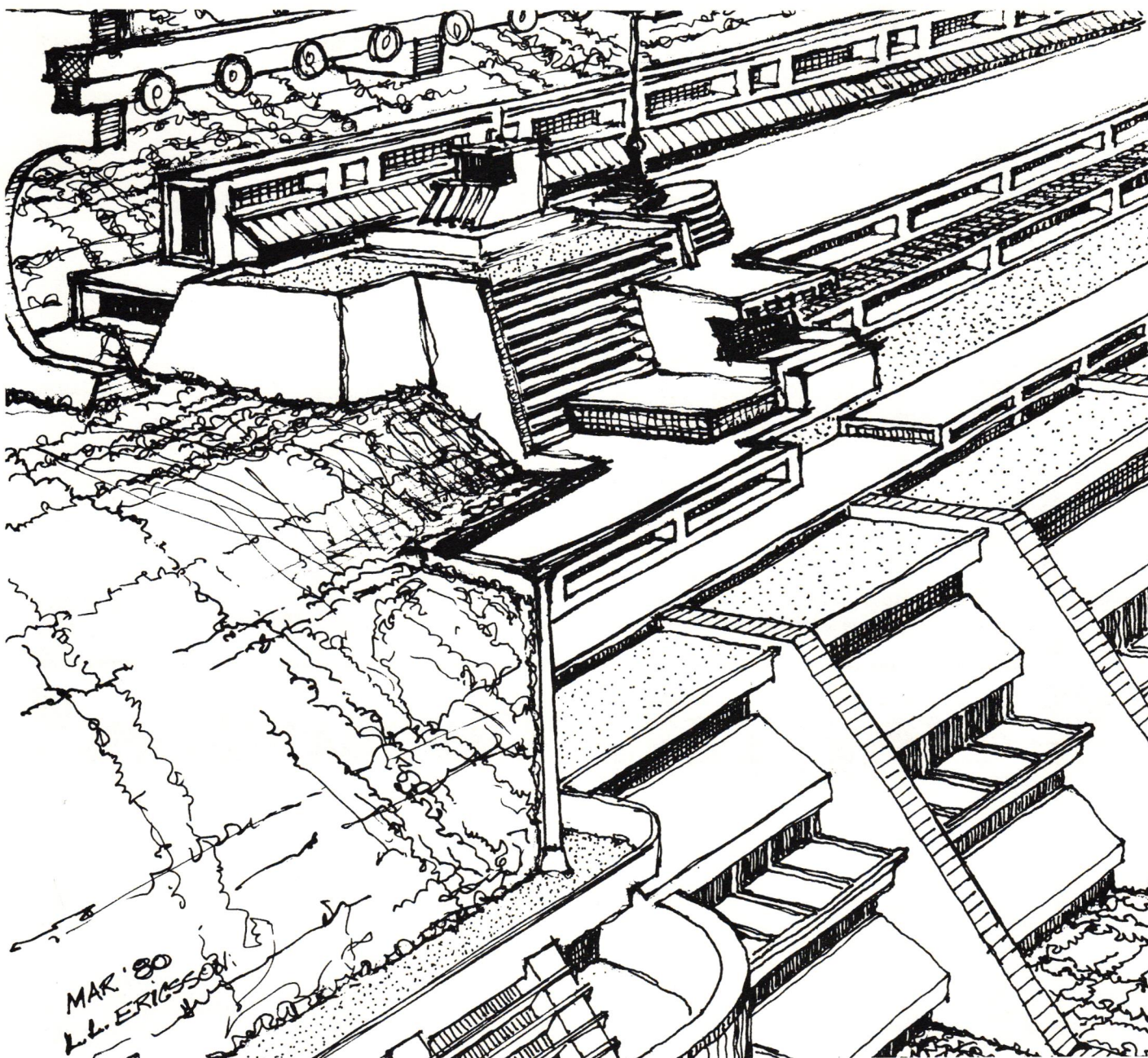
The scheme that was built has been honored this year by the national American Institute of Architects for its original design and thoughtful restoration. Proudfoot, Rawson, Souers, and Thomas designed the original in 1930.

As one of the show's jurors, Robert B. Marquis, concluded:

"Since I started my own practice in 1956, there have been a number of occasions (thank heaven not too many) when a favorite design was aborted, either for economic or political reasons, or just simply because of the client's shortsightedness."

"Like unborn children, these designs have left me with a profound sadness. I have often wished for an opportunity to show off these great ideas and wondered how many of my colleagues shared my dilemma. This competition, *The Best Laid Plans: An Architectural Exhibit of Unbuilt Iowa*", is a marvelous opportunity for public and





COMMUNITY No. 1 (Visions of Iowa)

One of a series of three study sketches generated by a restlessness and uneasy dissatisfaction with the largely unorchestrated direction of most built environments. Architect Lawrence W. Ericsson comments, "To use the words 'utopian' and 'futuristic' implies a departure from practicality and the 'real' world and yet it is the real world that is being lost with current trends. How must we build and live to correct this??"

designer alike to bring these projects into the open.

"After looking at all the entries, one is struck by the wisdom of many clients in not proceeding with their respective projects; there are others, however that make one wonder whether Iowa might not have benefited and been a little better or more fun if these buildings had been erected. Hopefully, we selected some of these for the exhibit."

What could these have added to our state? What have we lost in their failures? Gained from their inspiration? As every designer learns in their adult life, the best ideas don't always delight the client, frustration and change are as much a part of architecture as is creativity. In small part we have assembled that stuff as dreams are

made of, the Iowa that might have been - Unbuilt Iowa.

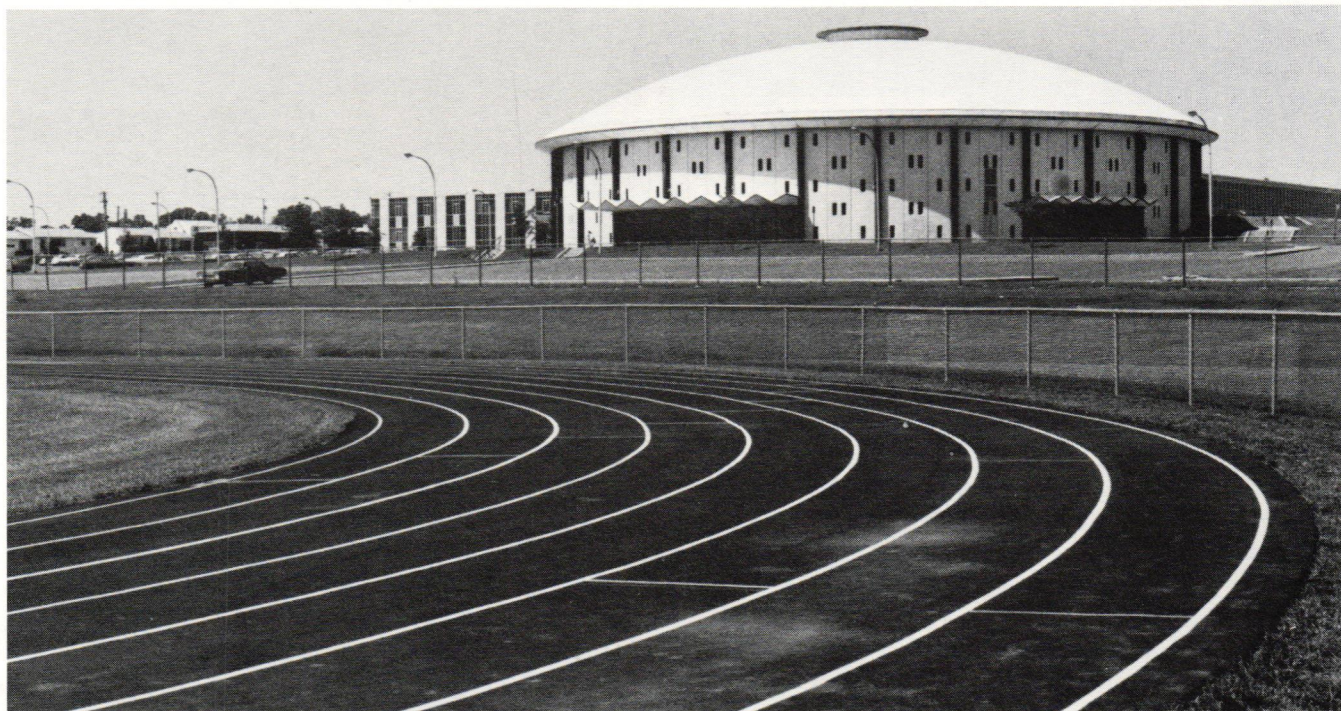
[Tom Baldwin]

UNBUILT IOWA - "The Best Laid Plans: An Architectural Exhibit of Unbuilt Iowa." will open October 20 in the Heritage Gallery, Des Moines featuring examples of work by architects throughout Iowa. The show includes twenty-five projects in original form selected by jury from seventy projects submitted for consideration. The show is co-sponsored by the Iowa Chapter AIA and Iowa Arts Council and was organized by Des Moines architect Thomas Baldwin and AIA executive director Claudia Cackler. Jurors for the show were: San Francisco architect Robert B. Marquis, Des Moines Art Center Assistant Director Peggy Patrick, and Iowa Arts Council Executive Director Sam Grabarski. The installation design was done by David Dennis, University of Iowa Museum.

After its Des Moines opening, the exhibit will travel to galleries throughout Iowa during 1983.



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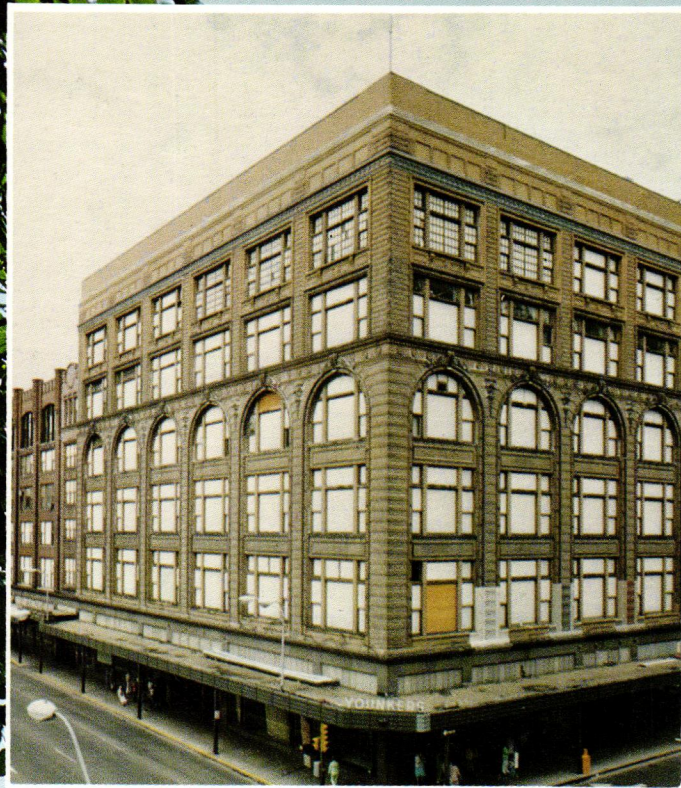
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ARCHITECT:  
CHARLES HERBERT & ASSOCIAT  
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The

# BARBICAN

## Architecture as Opportunity

*Development can provide architects the opportunity to take a leadership position in shaping the physical environment **and** controlling their economic future.*

Mark C. Englebreht, AIA

Infrequent are the opportunities when one can participate as owner, architect and resident in a given undertaking, and the very least expectation is that the experience might produce insights not normally available to the practicing architect.

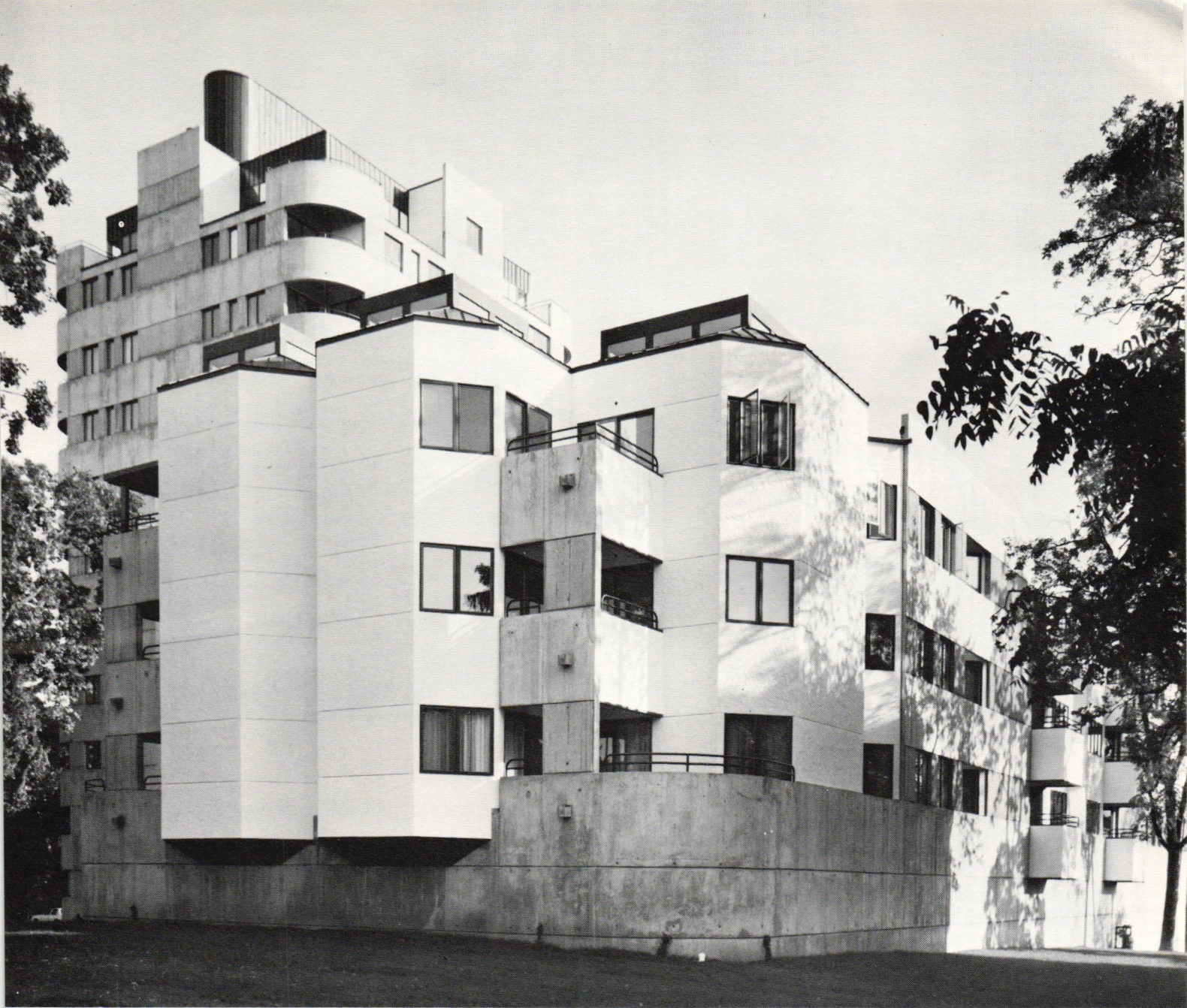
As it exists, the Barbican represents the sixth fully developed scheme for the five acre site on Grand Avenue. Two earlier proposals (see photos) with a somewhat larger program, were produced for the client initially in control of the heavily wooded site, and were either discarded by that owner or abandoned as a result of a disastrous rezoning attempt. Regardless of size, the brief for the undertaking was always oriented towards large dwelling units held in condominium, and, although the mix of unit types varies slightly from scheme to scheme, most of the concepts were evenly split between two and three bedroom apartments with a handful of one

bedroom models thrown in for luck. Common facility projections were always quite elaborate, including indoor pool, exercise room, party facilities, indoor storage and, of course, parking.

Sharing this programmatic continuity was the design intent to be as sympathetic to the existing site and its 128 specimen trees as possible. All of the schemes, save perhaps the misdirected neo-classical number followed this simple rule, with the project finally constructed most clearly cleaving to the design dictum (3 trees lost and two maimed in the process). Beyond this, little seems to link the various approaches other than zoning restrictions mandating bulk considerations.

As an architect who has little trouble in making up his mind, the pattern presented by so many design initiatives begs some interesting questions; largely related to the role of architect as developer and, particularly, ar-





chitect as a relatively inexperienced developer. The first of these issues involves the rather lengthy gestation period for the project. Beginning with the first work for the original client, the Barbican took nearly three years to begin to take on the flesh of actual construction. During this development period, the architects were besieged by every manner of advice, both expert and pure opinion (who can say which more clearly reveals reality), which necessarily challenged much that had been done and conditioned what was to follow. Prospective buyers made their desires felt in a particularly clear way, and this tumult, taken with the uncertainty of a proper course on the part of the "client", added up to an irresistible compulsion for constant change in the design. That some of the reworking was wise is hardly in dispute, but the wholesale redesign efforts were probably unnecessary, and, because of the time taken, undoubtedly

injurious to the larger effort.

Another factor entered into this rather inelegant equation that was, again, a creature of the architect-as-client relationship. Quite simply, the architect who works for himself suffers the harshest client imaginable. Trained to be self-critical in the extreme, we are often saved from ourselves by our clients, who take the offerings of whatever talent we possess in whatever imperfect form they may be presented and build them - frequently with satisfactory results. Were architects required to proceed to the client with only fully finished certainties, it is doubtful that much, if any, architecture would come to exist. Conversely, if one serves as his own client there can be no easy selling of uncertainties and best efforts, leading to disarray within a working environment often imagined as happily unrestrained and streamlined. Strangely, then, I look at our greatest accomplishment

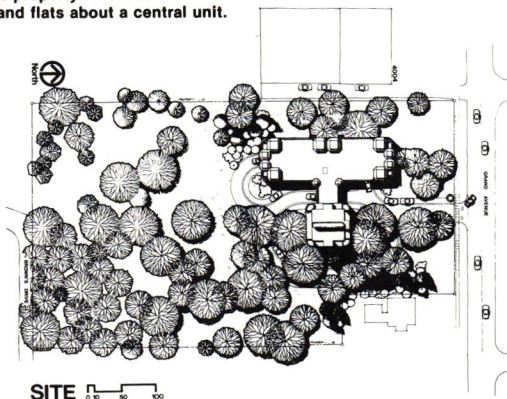




The design intent: be as sympathetic to the existing site as possible.



The first scheme for the property. The idea arranges town-houses and flats about a central unit.



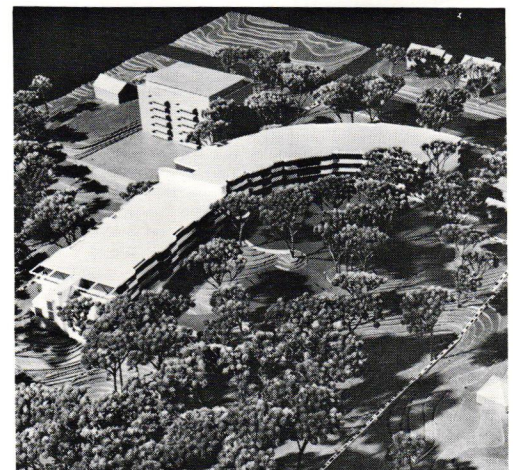
Site plan of the final project indicating significant tree cover.

with the Barbican process as ultimately delivering a good building with the "handicap" of serving as our own patrons. If one ever needs an advocate for the idea of the client as an integral, significant part of the design process, go no further than here.

Watching a sizeable group of former "house dwellers" set up a new neighborhood in condominium is a valuable, if at times frustrating, even frightening, experience. Generally, though, the architecture of the Barbican accommodates its inhabitants well, with a few notable exceptions.

Chief among these difficulties is the tendency of the basic built form to set up a disparity within its community, ultimately translating

The proposal rejected in the zoning process.







A typical living room on the upper floor of the Barbican low-rise element.

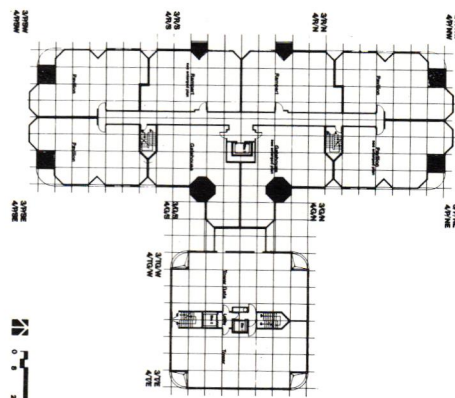
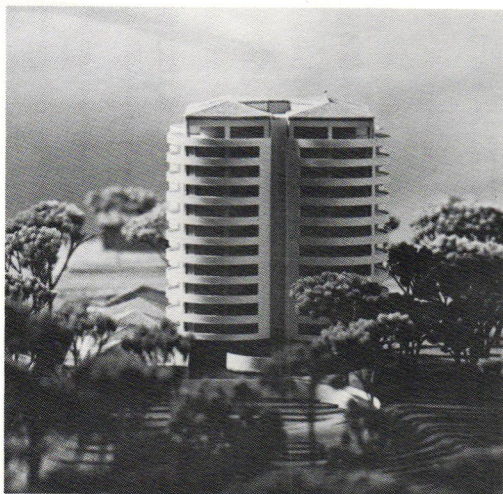


into unhappy political realities for the “neighborhood”. The low-rise/high-rise theme, particularly when reinforced with packaging the commons areas and largest units within the tower, leads to interesting, sometimes distressing human responses, regardless of the formal virtues of the composition. Architecture conditions reality, a lesson never learned well enough by architects, but relearned by me during my tenure as a Barbicon “low-rise” resident.

Less significant as a resident concern, but terrifically painful for the development group, is the tendency of some of the unit designs to be a bit too bizarre. At this time, prospective buyers are still avoiding the units swinging over the entrance drive. The most conventional of the units plans, interestingly enough, have also moved slowly, which



One of the six schemes for The Barbican. This concept placed all of the units in a single tower.



### 3rd/4th FLOORS



presumably points to the wisdoms of some middle road in the successful development of a project of this sort. Quite simply, however, the residents of the Barbican seem to enjoy the quirks of their units, and even though initial sales resistance might be lowered with standard, innocuous plans, the latter approach would also preclude the kind of hearty identity that seems to grow between Barbican residents and their slightly eccentric homes.

Has the project proved successful? Yes, for the residents (including myself). Hardly, for the profit hungry "developers" (although a delivery date some six months earlier would have altered this story significantly). As for the architect, yes and no. The rather simple face of the Barbican masks the truth that this undertaking has proved the most difficult in my entire career as a designer. How much of the grief was an inevitable cost of the complicated relationship is hard to say, but I am just beginning to like the place as an architectural fact, and as a home. Perhaps we should expect nothing more from any given project than to be left with that vague desire to have another go.

## Barbican: "An Evaluation

Barbican: "An outer defensive work of a city or castle; especially a tower at a gate or bridge."<sup>1</sup>

An evaluation of the Barbican must begin with the mundane; the programmatic and pragmatic issues addressed. Does it satisfactorily provide luxury living for the current residents? Discussions with the residents revealed that the majority are quite pleased with their environment and if given the chance to re-examine their choice of address, would do it all over again. The Barbican mystique appears to be alive and well.

The living units, despite or more probably due to their idiosyncracies, have been well received. (Unfortunately, the ongoing and current recession has precluded 100% occupancy of the project). Generous ceiling heights and the octagonal plan organization provide the residents with the atypical Grand condo environment desired and the one promised. Views from the units to the surrounding sanctuary are greatly appreciated, although the outdoor balcony areas could possibly have been more equitably distributed. Security, the watchword and inher-



Living units swinging over the entrance drive; interesting yet unsold.

The Barbican is far more successful in relating to the developing "Grand" canyon than to the south of Grand bungalows.





ent character of the Barbican, exists and provides the residents with peace of mind.

Evaluating Barbican relative to current Architectural criticism presents a more difficult task. Barbican has not been in place long enough for an objective critique relative to any particular zeitgeist. A cursory critique will suffice.

Beginning with the urban and rural faces addressed according to the 1979 Iowa Architect Awards issue, Barbican is far more successful in relating to the developing "Grand" canyon than to the south of Grand bungalows. While an impressive and appropriate front entry is provided, a more frontal relationship to Grand may have proved as successful and possibly more appropriate entrance (albeit a subjective call). It continues the richness in material and form (a bit of color would have been forgiven) established by 4140 Grand and the Wetherall, echoing the crenelated massing of the latter. This relationship is further enhanced by the intriguing topping out of the tower. The building footprint, possibly a bit too straightforward relative to the five earlier schemes, derives from its neighbor, 4004 and the zoning yard and bulk requirements. Separation of the program into high-

rise and low-rise elements must remain a marketing mystery.

Barbican is a rather brutalistic vocabulary grounded in a neo-rationalist's approach to order. Borrowing a definition, "neo-rationalists look to architectural history not as a repository of images and forms, but as a catalogue of the elements of design, notions of order and organization which have a significance at a more generalized, abstract and poetic level."<sup>2</sup>

The grid, as an organizing element is evident on the exterior and obvious on all plans and marketing brochures. That the geometric order may be a bit unyielding can be forgiven in light of the sense of place it provides in the "rooms" of the individual apartments.

Although the Barbican, like all new buildings, is subject to the inevitable problems inherent in the contemporary construction process, it cannot be accused of fading into the sanctuary. Controversial? Yes. Exciting? Possibly. Mundane? No!

[Robert Olson]

1. Webster's Seventh New Collegiate Dictionary.

2. The Harvard Architectural Review "Beyond the Modern Movement." MIT Press. 1980.

The grid, as an organizing element is evident on the exterior and obvious on all plans and marketing information.



An interior of one of the two penthouse units in the tower. Residents are afforded an atypical Grand condo environment.



# Conveying the Technology of Construction

by Ed Soenke, AIA, CSI

Potential clients of Architects these days appear to be concerned that the design professional that they are about to hire are "on top of things in the building game." Not only whether this particular firm conveys the impression that it can perform properly in assembling a set of Contract Documents satisfying the program requirements, but also the ability to transmit all this technological information to the various parties of the Construction Contract is a most important consideration when hiring an Architect for their proposed building or complex of buildings and environment.

This article will attempt to shed some light on the maze of approaches and procedures involved in conveying this construction data in today's complex building environment, where the "small items" in a set of documents can be the difference between a successful building project or one bogged down with many "interpretations." Avoiding these pitfalls is not a simple matter since the historical development of construction documents has contributed to current difficulties in coordinating a complete set of documents.

Before a construction project can begin, the architect must precisely describe his or her design to the bidders or contractors that may be negotiating with the Owner. Also, involved are many subcontractors, suppliers and field representatives. Needless to say, the successful completion of this process requires a set of coordinated construction documents.

Few practitioners are engaged in every aspect of the construction industry every day, and very few educational institutions are involved in teaching the basics of this construction industry such as trades and specifications writing. This includes Iowa State University which feels that this portion of the business of architecture is best left to those in practice. Pity the poor individual that must make critical judgments from specifications written by authors with this type of typical background.

Enough chastising, let's look back in history to see how this building data was transmitted. Certainly Noah's Ark and Solomon's Temple must have had some basic specification. The most succinct, and perhaps clearest spec ever written was the Decalogue (the Ten Commandments) given to Moses on Mount Sinai. Maybe we ought to return to the word "shall" in our modern writing!

Going back 4000 years ago to the days of Egypt's Pharaohs, a performance specification at least must have been written for the lock placed on the Pharaoh's

gold vault. As in most locks today, this security device employed movable pins with a shear line and a wooden key. Unfortunately, records of this accomplishment remained a secret for centuries because, as was the practice, the designer was disposed of. One certainly hopes this type of arrangement does not re-establish itself.

In those days hieroglyphics, or "picture words" played an important part in communication of ideas, but they left much to the imagination and were difficult to decipher. Today this process is much more complex and we must, therefore, augment the hieroglyphics or "picture words" on the drawings with active "word pictures" in the specifications to convey our ideas completely and clearly.

Unfortunately, some of this Pharaonic approach has re-established itself today. With this as background, we shall explore three areas which must be addressed to properly convey this technology: Legal document vs communication medium, participants and intended audience and traditional problems.

In the early 1960s The Construction Specifications Institute developed a Manual of Practice with its 16-Division (Division 0 has since been added) Format and eventually the 3-Part Section Format (General, Products and Execution). This uniformity of organization, nomenclature and content is being pursued today with the emergence of The American Institute of Architects' MASTER SPEC II and SPEC TEXT by CSI's marketing for The Construction Sciences Research Foundation, Inc. These provide an automated master system of guides for preparing sections of project specifications. Using an easy edit format, all this technical data can now be very flexible, permitting wider latitude in design and material selection.

But along with such flexibility, a caveat must be posted...the specifier must recognize the implications of all the options and that inapplicable specification clauses must be edited out so as not to confuse the reader as to the specific requirements of the project.

This Format can best be presented in an arrangement generally termed the Project Manual, in which is located all the bound documentary information for a construction project. Items are located in a logical sequence of bidding requirements, and those which generally comprise the Contract Documents upon signing of the Agreement. As outlined in CSI's Manual of Practice, they include the Bidding Requirements and the Contract Documents (the Agreement, Conditions of the Contract,



Specifications and Drawings). Together, they can serve as a resource and reference document for those responsible for the graphics (drawings indicate quantities, the Project Manual's specifications show qualities) and the users of these documents. In the real world, of course, these written documents are rarely far enough along to provide such service, and if they are... "it's easy enough to just change the spec."

Regarding the first of the three areas of concern, it is best to just eliminate legalistic gobble-de-gook in the Specifications which can clutter the communication of your ideas; simply state the facts in a logical and systematic order. With the advent of the word processor the easiest method is to use the line format. This format helps the semi-blind reader; also, oversized caps help to convey single thoughts to maximize the compilation of ideas with logical interpretation and sequencing. Retrieval of such data on a line by line basis is close to instantaneous and allows the answering of questions before a bid letting to be reduced to a minimum.

Some practitioners are inclined to hold the trade specifications as having less legality; in truth all instruments involved in a construction contract, including the Invitation to Bid, must be taken as a whole. The specification writer should remember that his or her specification must first protect the Owner, and second, be fair to all concerned.

The second area of importance is that of the participants and the intended audience. Persons who read and contribute to specifications are about as diverse a group as one can imagine. Facts must be conveyed concisely and clearly enough that a layman can generally understand it, yet contain sufficient technical merit to fend yourself from your basic "Philadelphia lawyer." To a novice just starting out, this appears to be an impossible task. This is probably why some of the best spec writers tend to be the old sage patriarchs in the architecture profession. In reality it is a battle of the fittest.

With the word processor, the simplest diction and phraseology is easiest to quickly read and understand, but it must be complete with no ambiguity or indefinite statements.

There are five basic chronological stages in a project: 1. project concept, 2. design, 3. bidding and contract award, 4. construction, and 5. post-construction. The



first and fifth stages are normally before and after the spec writer proper is involved. Even before this process can take place, the development of criteria and specifications for manufacture of building products must be imparted to the specifications writer. This now is being accomplished through research and reference material provided by SPEC-DATA, MANU-SPEC and the TECHNICAL AID SERIES documents. Such uniformity of presentation is a must when comparing products and processes for inclusion in a specification.

Also, industry standards set forth minimum criteria for quality of materials and workmanship, and the various codes set forth where and how we may use such building products.

The list of participants for these first two stages can come from many allied fields, working for the Owner and/or Architect, including attorneys, realtors, budget analysts, donors, and governmental authorities.

In some cases we may have specialists such as project managers, landscape architects, interior designers, artists, planners, geotech, structural, mechanical/electrical, food service, acoustical consultants, etc. All of these and more may be involved in the concept and design development stages of a project.

As we enter Stage 3, more persons come on board: media relations experts, financial consultants, bidders, suppliers, insurance underwriters and, sometimes, even more attorneys. Upon award of contract we have clerks, bid analysts, project managers, boards and notary publics. An all-inclusive list would indeed be very long!

Entering Stage 4, the construction stage, all parties to the contract and their representatives become involved with the contract documents as a whole. Some of these people are the job superintendent, clerk of the works, trade foreman, purchasers, accountants, suppliers, shop drawing draftsmen, estimators, owner's reps inspectors and testing laboratories. Final compliance of all the provisions in the contract documents is reviewed by the Architect and Substantial Completion is certified.





During Stage 5, the final or post-construction phase, the Owner, building manager and operating engineers figure importantly in the performance of the work executed by the contractor(s). They call attention to any defects, warranty obligations/bond periods. If defects are uncovered, the parties to the contract are again involved with further interpretations and judgments of the plans and specifications, warranties and bonds.

To pull all these considerations into a whole requires an omniscient person the like of which has not been born yet. The last area of concern involves traditional problems with the systems. First, consider the many kinds of professionals and lay persons interacting and contributing to the writing, interpretation, and handling of specifications and related documents. With such varied backgrounds and influences, it is amazing that such a document can be complied.

Second, compound this mishmash with language barriers, national customs and procedures and such accomplishments become truly awe-inspiring. Some of the traditional problems prevalent here in Iowa may be initially listed as:

- unqualified persons writing specs
- the myth that specifications only complement the drawings
- non-connected and non-coordinated documents
- non-factual specifications
- redundancy
- ambiguous, indefinite requirements
- specifications for products not in the project
- conflicts within the plans
- conflicts within the specifications
- conflict between plans and specifications
- omissions and inadequacies of the plans
- omissions and inadequacies of the specifications
- poor delineations of "temporary facilities", and "special project conditions" and who pays for them
- use of alternates and cash allowances with improper coordination
- using non-applicable specs from other projects or indiscriminate use of "purchased" specifications
- inadequate quality control specified

end results not specified

"buck-passing" specifications allowing (or requiring) contractor(s) to become designers or even engineers

too much reliance placed on contractor's knowledge of codes, rules and regulations

permissive specs allowing the contractor to determine quality of products and workmanship

designers lack of knowledge of codes and standards

too much emphasis placed on building aesthetics to the detriment of function, methods and materials & life cycle

details not worked out or not allowing for tolerances

inadequate consideration given for energy conservation and mechanical/electrical systems

unqualified persons making contract analyses

disregard of the owner's interest or cost of the project

inadequate knowledge of construction materials and costs

too much reliance placed on manufacturer's reps

use of one manufacturer's product specs for competitive bids

modification of manufacturer's standard products

bad grammar, misuse of words, bad punctuation

extensive decimal numbering systems

readability of plans and specifications

technically incorrect plans and specifications

attempts by drafts people to establish contractual responsibility on the plans

poorly composed or incomplete bid forms

non-realistic or poorly stipulated liquidated damage clauses

poor evaluations of substitutions

attempts to modify the General Conditions or Bid Form within the trade specifications or on the plans

use of non-defined or non-standard symbols & abbreviations

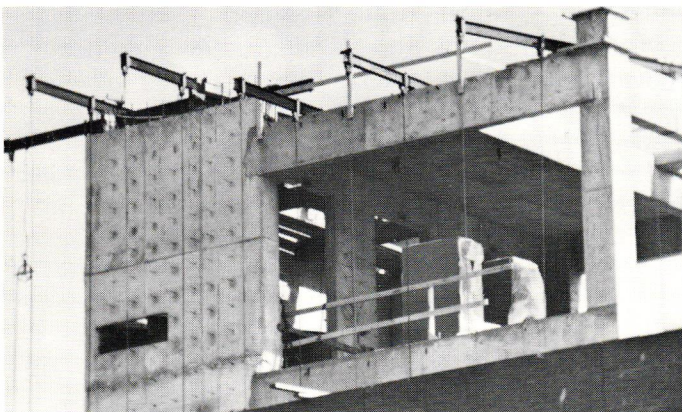
withholding information from the bidders

designers non-compliance with standards for the disabled and physically handicapped

A few of the above items can be avoided through the diligent use of AIA Document D200 PROJECT CHECKLIST; entering the required data on this checklist helps in organizing projects, affording a record of compliance.

It is possible, of course, to think of many more problem areas relative to preparing contract documents. As we approach the age of diminishing resources, we may add the perennial problems such as: trade jurisdictions, employing apprentices, poor administration and management, governmental red tape, unethical practitioners, and the inevitable "unforeseen circumstances." If we understand these problems and apply ourselves diligently, perhaps we can avoid these pitfalls while conveying the technologies of construction.

*Special credit is given to  
William P. Vickers, General Services Admin.,  
Dade County, Florida for much of the  
material assembled in this article.*

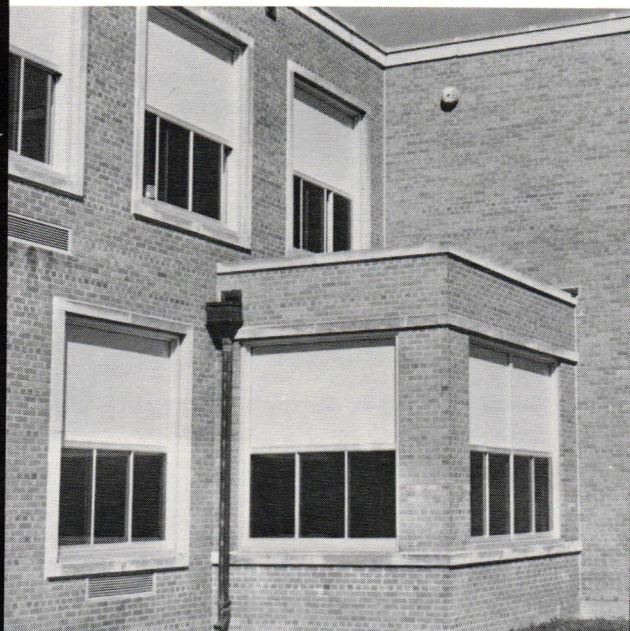




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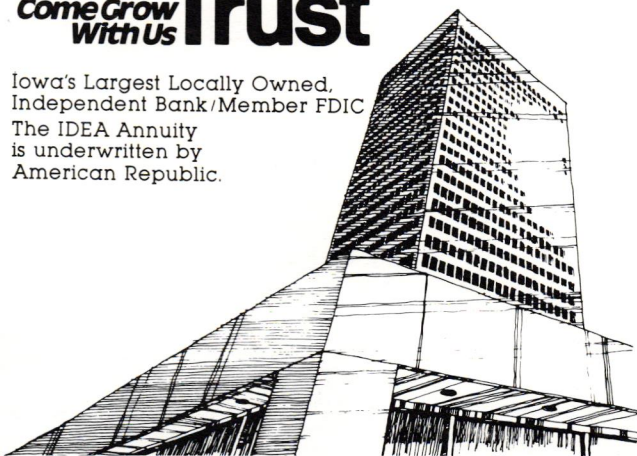
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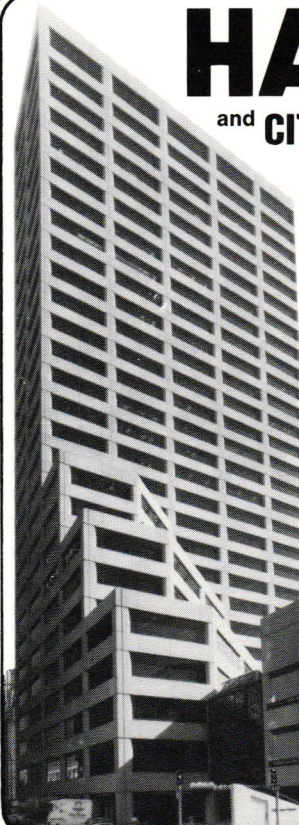
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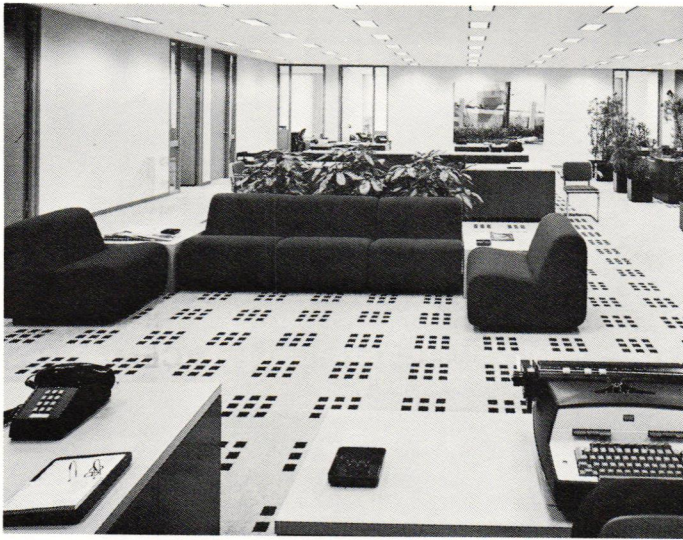
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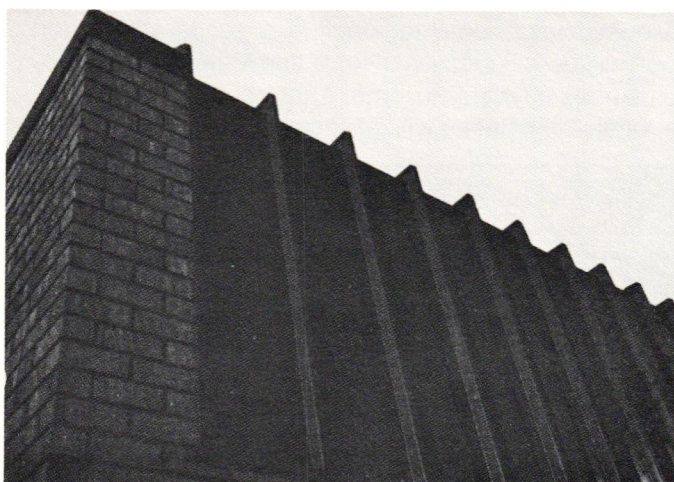


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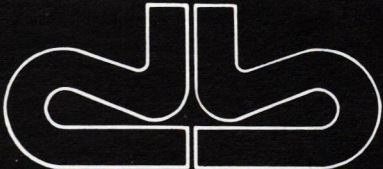


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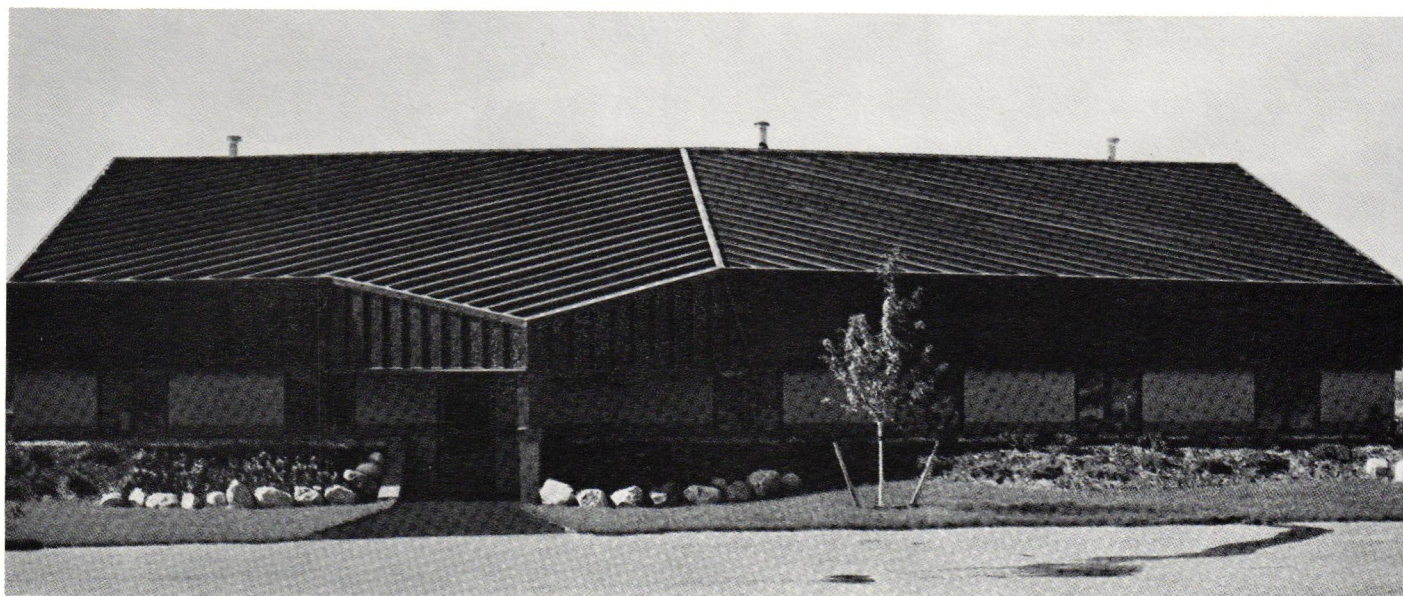
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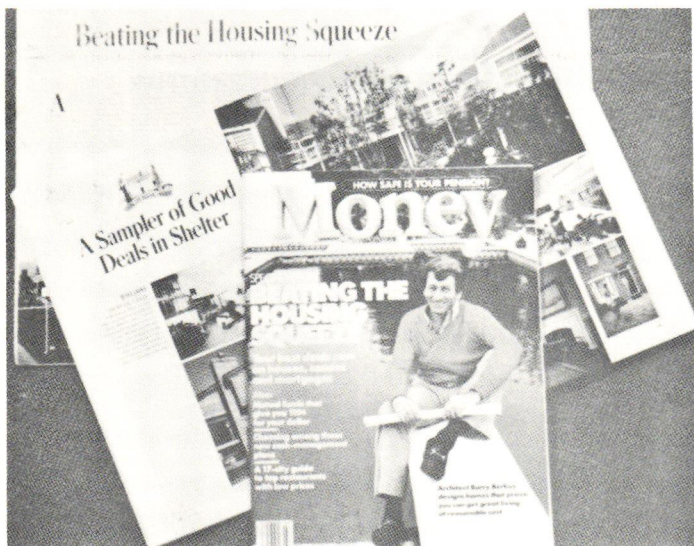


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September/October 39



# IN REVIEW



## 'Money' Tells: Architects Help To 'Beat The Housing Squeeze'

The architect's role in providing affordable and attractive housing in America is highlighted in the cover story of Money magazine's July issue, "Beating the Housing Squeeze."

Money's nine-page, four-color spread spotlights Barry Berkus, AIA, Santa Barbara, Calif., described as "the most prolific designer of houses and condos suited to American's slimmer wallets." It tells how his firm, which has designed 250,000 housing units nationwide, helps home buyers beat "the housing squeeze" by giving them "the most for their money."

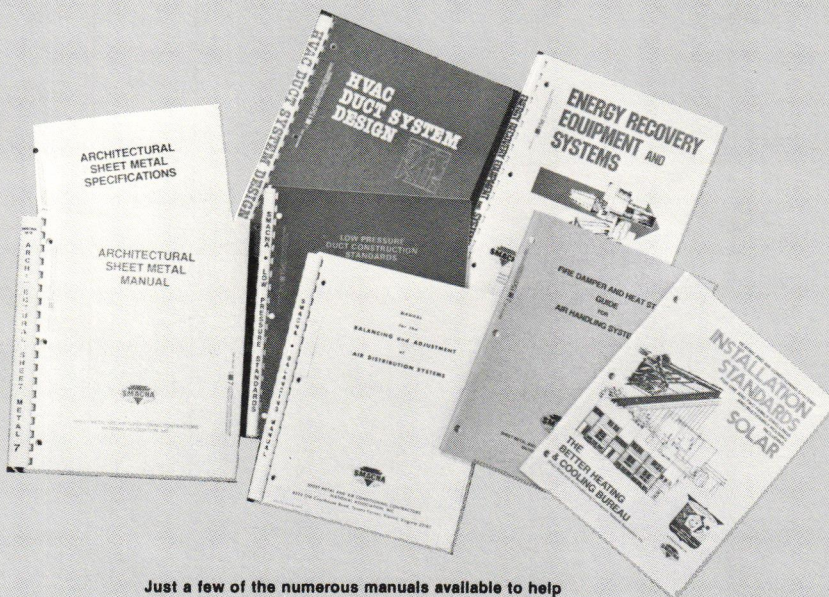
"Even in today's market, there is affordable shelter—and the mortgage money to pay for it," Money reports. The feature explains how high-density or cluster housing is not only less expensive to build and more energy-efficient than detached housing but also better suited to first-time buyers, mostly two-income couples or single professionals."

## Recent Acquisition By Des Moines Art Center

In an unusual action with little precedent, the Des Moines Art Center and the Minneapolis Institute of Arts have jointly acquired one of Grant Wood's most important paintings, *The Birthplace of Herbert Hoover*. Rather than compete against each other for the work, the two museums have come together in a cooperative effort which will permit citizens of Iowa and Minnesota to enjoy the painting in years to come. After an initial period during which the painting will be shown at each museum for

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relatively brief periods of time, the picture will then alternate between the museum for two-year periods. It is currently on view at the Art Center and will remain here until next spring. The oil painting is on masonite measuring 30 x 40 inches (76.2 x 101.6 centimeters).

Although the Art Center owns a complete set of Grant Wood's 19 lithographs, surprisingly *The Birthplace of Herbert Hoover* is the first painting by Iowa's most famous artist to enter the collection.

## Historic Preservation Funds Subject Of U.S. Hearing

The AIA has supported the Reagan Administration's philosophy of making efficient cuts in the federal budget and the federal government's presence in state and local government affairs where practical. Consistent with that support we believe that the Administration's FY 83 proposal to abolish the historic preservation fund and the National Trust's funding would be counter productive to preservation efforts nation-wide. The most recent proposals from the Office of Management and Budget do not take into account the undeniable economic, social and cultural benefits which accrue from responsible federal funding support for America's historic preservation programs. In addition, the Administration appears to have overlooked the successful private and public part-



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nership evidenced in the national preservation program.

We suggested during last year's hearings on this subject that by eliminating the preservation fund the Administration was cutting the federal budget's leverage muscle rather than trimming the fat and that the preservation fund should not be viewed as simply another line item to be cut now and made up at a later time when the budget may be balanced. Clearly, this reasoning was accepted by the Congress last year. Historic buildings and districts will not survive the type of budgetary approach used by the Department of Interior in FY 82 and FY 83 recommendations on deferring land acquisition and program support.

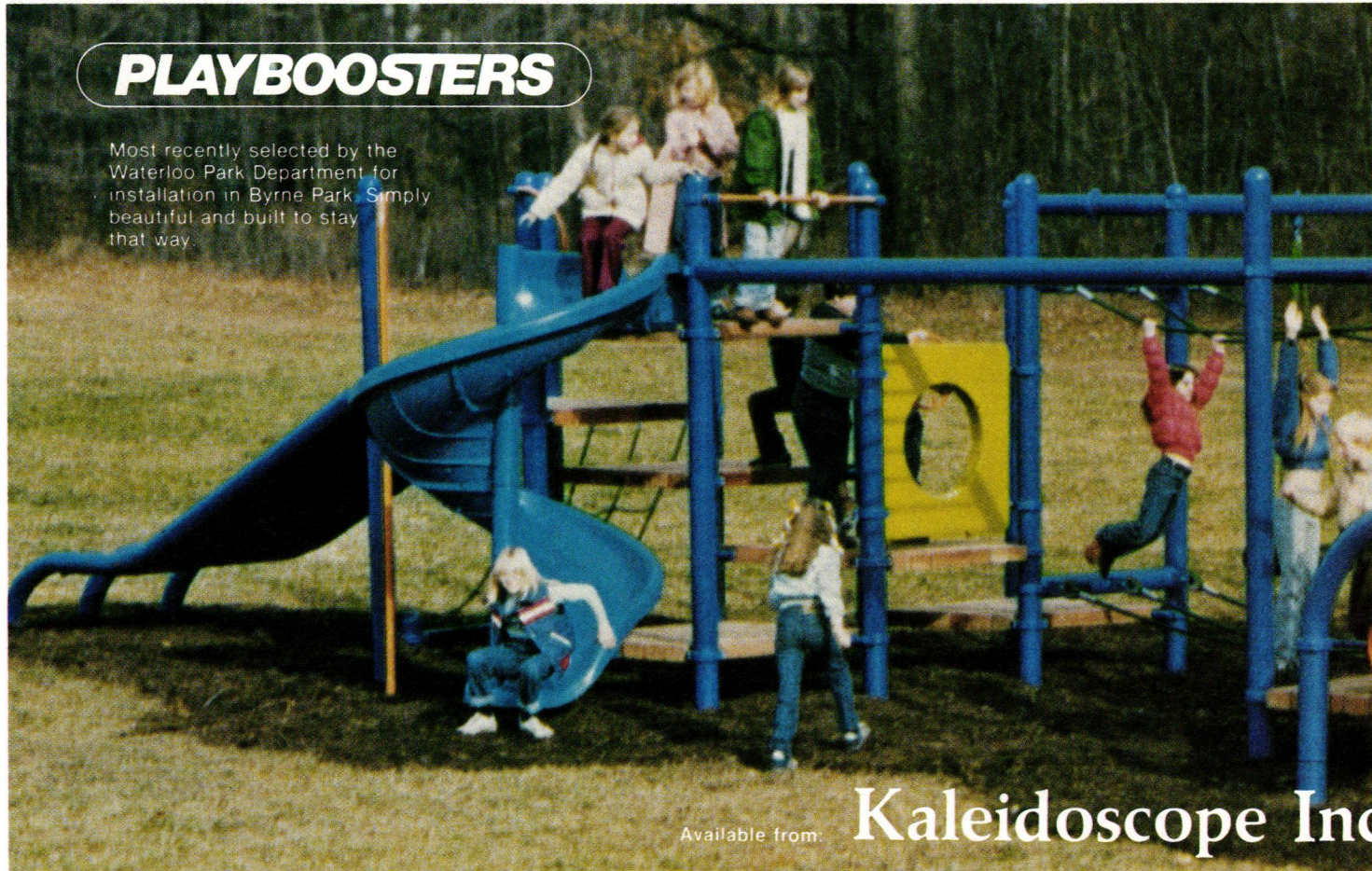
The federal government's historic resources funding has provided essential seed money to leverage and attract investment capital from private sources and local governments. In fact, the historic preservation program is largely funded by the private sector, assisting projects that in no way benefit from the preservation tax incentive currently provided by law. These necessary federal monies are also used to match state funds to support the State Preservation Offices and maintain programs that encourage and coordinate preservation activities. State Preservation Offices process National Register certifications, and federal tax applications, as well as federal grants-in-aid that save historic treasures which would otherwise be lost. It makes little sense to increase the number and types of preservation tax credits and then cut back on the personnel necessary for the implementation. They should be funded as a model for guiding

federal government programs involving financial participation in state and local affairs, **not** closed in budgetary haste. By stimulating private capital investment the historic resource programs appear to meet the primary goals and concerns of the Reagan Administration. While the 1981 tax incentives are of tremendous value to increasing preservation activity, alone they are not sufficient.

The Sweet's Division of McGraw Hill reported last year that of industrial construction companies surveyed 77 percent of all construction activity in 1981 involved preservation, adaptive use and rehabilitation. A subsequent Newsweek report found over \$40 billion in 1980 income was derived by recycling old buildings. In addition, the historic preservation program has functioned as a valuable cost-saving market research effort for the construction industry. Although market forces clearly demonstrate the need for historic preservation programs, the Administration has recommended eliminating the preservation fund program for two successive years. \$55 million was appropriated originally in FY 80 and \$42 million was recommended in FY 81. The across-the-board budget austerity required by the President has **already** been achieved in this program area. The Institute feels that an appropriation at least equal to last year's level is the minimum necessary to maintain an effective program effort. We continue to believe this nation can not afford to eliminate a program that protects our heritage for future generations while also having a beneficial impact on the efficiency and productivity of the

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construction market. To date members of both Houses of Congress have concurred.

Historic preservation has also played a significant role in the revitalization of our urban centers and central business districts. Historically, many rehabilitation projects have been located in our inner cities preserving the architectural, historic and cultural heritage of the area while stimulating real estate values and general economic growth. Each dollar provided through the Historic Preservation Fund's grant-in-aid program generates far more in a community and financial response. Without the available funding a significant amount of the urban revitalization effort will not occur. Public appreciation of architectural treasures and historic preservation programs have clearly received the endorsement of the citizenry at large. Restoration of historic resources with federal assistance has had and continues to have a tremendous impact on tourism, thus acting as a major factor in strengthening local economies. Tourists contribute to local economic activity through expenditures for lodging, retail shopping and local products.

The HABS program, in conjunction with private groups, provides the valuable documentation of buildings with historic or architectural interest and assists federal agencies and states in the inventory of their historic resources. This program, together with federal efforts, has relied on outside sponsors to support its documentation function. The AIA has consistently heralded the HABS program and urges that the Congress generously recognize the success and potential of

the joint partnership of public and private interests when it examines this area in the FY 83 budget.

Preservation activities, especially with governmental incentives, have been financially beneficial to private sector developments. The government can assist private business and provide a far more effective utilization of its limited taxing resources when incentives such as tax abatements, flexible code requirements and improvements in governmental services are given to historic areas.

Finally, we strongly emphasize AIA's continuing support for historic preservation funding allocated to the National Trust for Historic Preservation. Through its unique preservation activities, the Trust has provided invaluable leadership and support for preservation in its efforts both nationally and at the local level. The Trust continues to play a most significant role in the preservation and adaptive use of our historical and architectural heritage in thousands of communities across our nation. In addition, the Trust's work along with that of other groups, including the AIA, was instrumental in the development, passage and interpretation of the preservation incentives in the 1981 Tax Act. The Trust deserves the continued support of Congress; it is that simple.

The historic buildings and districts that will be lost if today's proposed budget cuts are approved are part of our nation's past, its cultural heritage. They cannot be replaced once destroyed. Government at all levels has the major role to play in preserving our nation's heritage for future generations of Americans.

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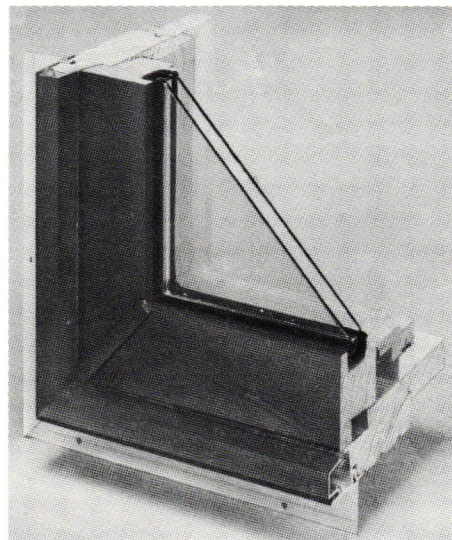
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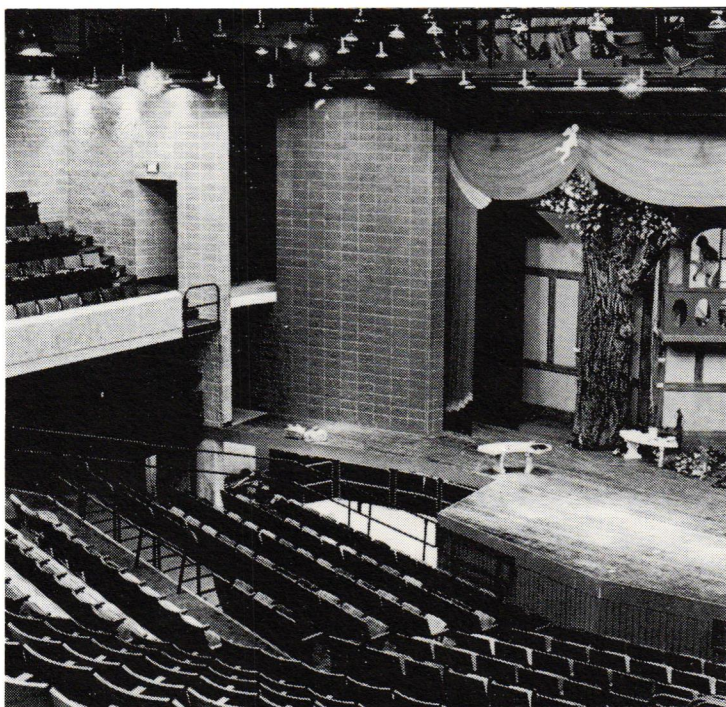
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**Oct. 19** Continuing Education,  
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**Dec. 2** Continuing Education,  
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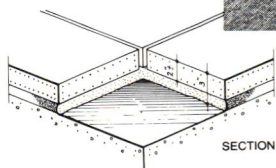
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|--------------------------------------|----------------------------------------|
| 24 Allied Construction Services      | 46 Johnson Specialty Sales             |
| 23 Asphalt Paving Assoc. of Iowa     | 42 Kaleidoscope                        |
| 35 Bankers Trust Co.                 | 45 Marquardt Concrete Block            |
| 36 Carter Waters Corp.               | 2 Masonry Institute                    |
| 32 Cold Spring Granite               | 7 NDS Company                          |
| 39 David Bear, Inc.                  | 4 Pella Dealers of Iowa                |
| 36 Elliot Beechcraft                 | 44 Producers Council                   |
| 11 Endicott Clay Products            | 40 Sheet Metal Contractors             |
| 9 Environments                       | 6 Sioux City Foundry                   |
| 12 Gerkin Window Co.                 | 3 Stetson Building Products            |
| 12 Gibbs-Cook                        | BC Swanson Gentleman                   |
| 37 Hicklin Power Co.                 | 36 Thailand Teakwood Importers         |
| 41 Hockenberg's                      | 37 Tri-lite Windows                    |
| 37 Interface Flooring Systems        | United Brick & Tile Co.                |
| 38 Iowa Power                        | 38 United Committee Labor & Management |
| 10 Jack E. Beavers & Assoc. "Dryvit" | 44 Windsor Wood Windows                |
| 47 Jack E. Beavers & Assoc. "Gates"  | 35 Zephyr Aluminum Windows             |